Art of the twenties
Edited by William S. Lieberman

Author

Museum of Modern Art (New York, N.Y.)

Date

1979

Publisher

The Museum of Modern Art

ISBN

0870702165

Exhibition URL

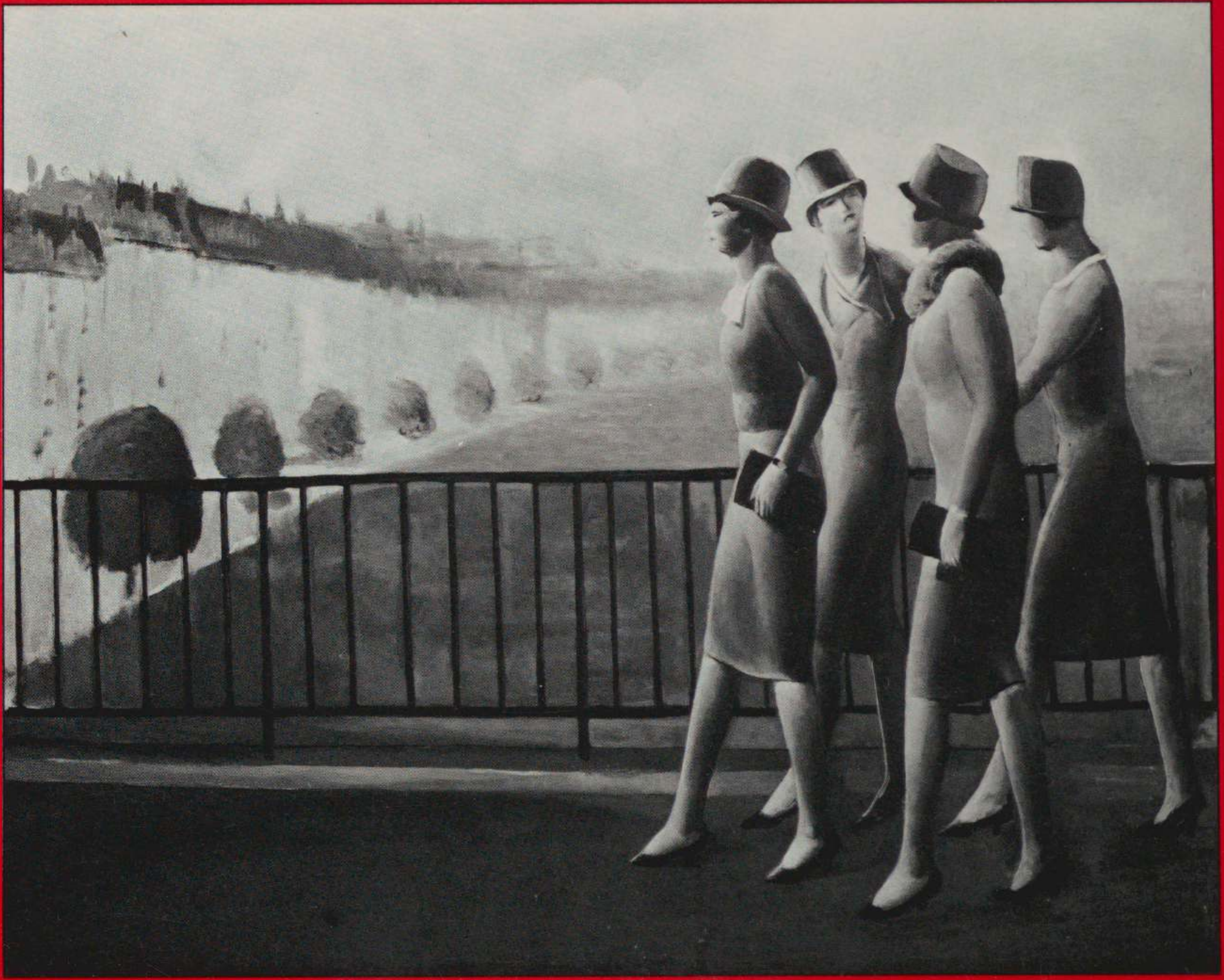
www.moma.org/calendar/exhibitions/2073

The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.

MoMA

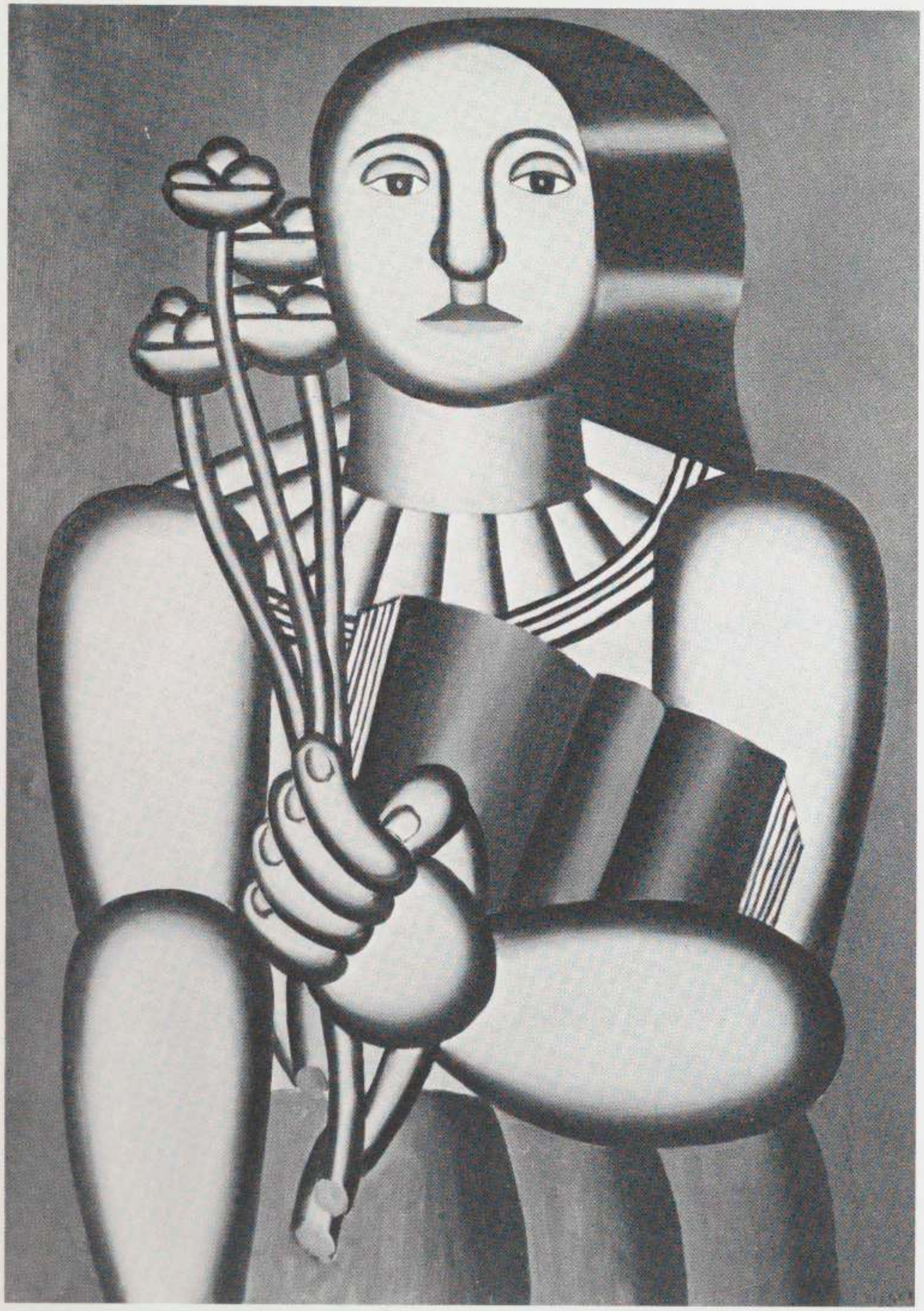
© 2017 The Museum of Modern Art

ART OF THE TWENTIES



THE MUSEUM OF MODERN ART NEW YORK

ART OF THE TWENTIES



ART

T OF THE TWENTIES

Edited by William S. Lieberman

THE MUSEUM OF MODERN ART NEW YORK

This publication and the exhibition it accompanies have been made possible by grants from SCM Corporation and the National Endowment for the Arts.

Copyright © 1979 by
The Museum of Modern Art
All rights reserved
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Library of Congress Catalog
Card Number: 79-62957

ISBN: 0-87070-216-5

Designed by Christopher Holme

Printed by Rae Publishing Co., Inc.,
Cedar Grove, N.J.

Bound by Sendor Bindery, Inc.,
New York, N.Y.

Printed in the United States of
America

cover
Du Bois: *Americans in Paris*. 1927.
Oil on canvas, 28¾ x 36⅜"

frontispiece
Léger: *Woman with a Book*. 1923.
Oil on canvas, 45½ x 32"

CONTENTS

Introduction 6

Chronology 10

Art of the Twenties

- The City 30
- The Machine 50
- The False Mirror 68
- The World Transformed 86
- The Circle and the Square 104
- A Modern Style 118

List of Illustrations 134

INTRODUCTION

On the occasion of its 50th Anniversary Year, it seems appropriate that The Museum of Modern Art celebrate the wealth and cohesiveness of its collections.

"Art of the Twenties" might have been the initial presentation of the Museum when it opened. Indeed, for an inaugural exhibition, the Museum's founding director had proposed an international survey that would have encompassed all the contemporary arts. Fifty years later, it is possible to present such an exhibition. What is extraordinary, however, is that its contents can be chosen exclusively from the collections of the Museum.

The twenties were a period of change, contrast, and continuity, and the decade itself transcends its own ten years. Its economic, political, social, and intellectual aspects began to assert themselves before the end of World War I; and they extended to 1933, when in Germany a political victory, tragically, was achieved. The exhibition "Art of the Twenties," however, is confined to the actual decade.

Habits of daily life change slowly, but war accelerates the decay of moral values. New paths were desperately needed, and when they were opened, they led to utopia or to crisis. Such pluralistic directions, of course, were reflected in the visual arts. Revolution and evolution, the avant-garde and reaction coexisted.

During the decade, in the visual and performing arts and in literature, modernism became established as a philosophy and a creed. In architecture, an International Style was born. Today, however, it is the jazz age, the roaring twenties, the crazy years, and the golden ones that are nostalgically recalled. The economic disasters and political unrest of the period are easily forgotten. It was the best and the worst of times.

The following pages reproduce paintings, sculpture, drawings, photographs, and prints. They develop dominant themes, and they reflect concurrent styles. The period, it must be remembered, also sustained several contradictory movements, for instance, Dada and Purism.

The decade begins with the founding of the Bauhaus in Weimar in 1919. With its artists of several nationalities, the Bauhaus achieved a successful integration of all the arts. This junction became a focal synthesis, an environment that combined craft and the machine, the fine as well as the applied arts.

Opposites abound in the arts of the twenties. For the theater, early in the decade, a Czech writer invented the word "robot." The term swiftly achieved universal acceptance, and the robot became one symbol of the age. But this was still the time of Diaghilev, who died in 1929; and in the same year, Mickey Mouse was born.

The Museum of Modern Art opened its doors to the public in November 1929 with its first loan exhibition, "Cézanne, Gauguin, Seurat, van Gogh." Save for a single drawing and a few prints, the Museum itself owned nothing. Its chief asset was, and remained, its founding director, Alfred H. Barr, Jr. More than any other person in the twentieth century, he influenced the way we look at the art of our time. His concept of modernism as an integration of all the arts had evolved during the 1920s.

In 1920, young Barr, a minister's son, was a sophomore at Princeton. On February 17, as he wrote in his diary, he "started course in medieval art under Prof. Morey. I'm sure I shall like it." Of C. R. Morey's course, Barr later wrote to A. Conger Goodyear, the Museum's first president:

> "This was a remarkable synthesis of the principal medieval visual arts as a record of a period of civilization: architecture, sculpture, paintings on walls and in books, minor arts and crafts were all included.
>
> "As an undergraduate I was also much influenced by two periodicals: *The Dial* and Frank Crowninshield's *Vanity Fair*. One can look back and I suppose down upon these magazines as dilettante, the one highbrow, the other fashionable, but both succeeded in awakening in me and many others of my generation an interest in the work of living artists in various media from painting and sculpture to movies and photography.
>
> "During these years, too, I was learning more about the modern arts from original works seen at dealers' and Société Anonyme shows or at the Barnes and Chicago museums. I also read such American magazines as *The Arts* and French and German publications. It was in these last that I learned something of the culture of the Weimar Republic, its museums and their hospitality toward modern art.
>
> "I read particularly about the Bauhaus, a fabulous institution . . . painting, graphic arts, architecture, the crafts, typography, theatre, cinema, photography, industrial design for mass production—all were studied and taught together in a large new modern building. Later, in 1927, I visited the Bauhaus for several days. Undoubtedly it had an influence not only upon the plan for our Museum . . . but also upon a number of its exhibitions."

In 1926, Barr went from Princeton to teach at Wellesley. He had also attended Harvard, where his brilliance particularly impressed Paul J. Sachs. At Wellesley he was soon appointed full professor, and in 1929, in the spring, he delivered five lectures on modern art. The series summarized a course he had just given to his undergraduates. In both, broad outlines of a museum of modern art were already drawn. As he recounted it to Goodyear, "The course dealt with twentieth-century painting and its sources, with sculpture, prints, posters, and advertising art . . . architecture, the theatre . . . the movies . . . and industrial design (each student collected well-designed 'useful objects' from ten-cent stores for a class exhibition)."

At the same time, in May 1929, in New York, Miss Lillie P. Bliss, Mrs. John D. Rockefeller, Jr., and Mrs. Cornelius J. Sullivan created a committee to organize a museum of modern art. One of its seven members was Professor Sachs. The only candidate he suggested as the new museum's director was Alfred Barr. The members of the committee, now the Museum's first trustees, unanimously endorsed the recommendation. "Art of the Twenties" is a tribute to Mr. Barr and to his vision, definition, and creation of the Museum's curatorial departments and their collections.

Today, "Art of the Twenties" could have twice filled the four exhibition floors of the present museum, and in the organization of the exhibition, the chief problem has been one of reduction. Picasso's *Three Masked Musicians*, Léger's *Le Grand Déjeuner*, and Edward Hopper's *House by the Railroad*, for instance, remain installed on the second floor, where the customary presentation of the Museum's collections begins.

Certain lacunae are, of course evident. For instance, within the twenties, the Museum owns no painting by Kandinsky, although its representation of his prints is perhaps unsurpassed in the United States. British paintings of the period are not included simply because the Museum owns none; and, apart from Posada's earlier prints, the Museum's great holdings of Mexican art begin in the 1930s.

The illustrations that follow fall into six chapters: "The City," which juxtaposes photographs and prints; "The Machine," which contains images of a mechanical age not all of which could actually function; "The False Mirror," which combines varieties of illusionist representation at a time when realism itself was often suspect; "The World Transformed," which extends a strict definition of Expressionism; "The Circle and the Square," which relates Suprematism, de Stijl, and other examples of geometric abstraction; and, last, "A Modern Style," which might have been called *un style moderne* and which presents affinities in Europe and the United States.

Not reproduced but included in the exhibition are additional photographs by Stieglitz and, from the Department of Architecture and Design, furniture and objects, posters and other examples of typography, and models of buildings. A special program of films and a separate selection of photographs of personalities of the period also accompany the exhibition.

Any publication is a collaborative effort, and in the present instance I am greatly in debt to a number of colleagues and friends. In particular, I wish to thank four, Christopher Holme, Francis Kloeppel, Eila Kokkinen, and Monawee Richards. Miss Kokkinen's chronology furnishes the written substance of this publication.

The accompanying program from the archives of the Museum's Department of Film has been prepared by Eileen Bowser. It is a pleasure to acknowledge the assistance of J. Stewart Johnson in the installation of the exhibition.

"Art of the Twenties" has been made possible by a grant from SCM Corporation and the National Endowment for the Arts.

W. S. L.

CHRONOLOGY

Compiled by Eila Kokkinen

1919

MOSCOW

December 1918–January 1919. Fifth State Exhibition. Includes the work of Wassily Kandinsky, Aleksei Morgunov, Antoine Pevsner, Liubov Popova, Alexander Rodchenko, and Varvara Stepanova.

January. Tenth State Exhibition, "Nonobjective Creation and Suprematism." Marks a high point of the Suprematist movement, led by Kasimir Malevich. The exhibition presents works by Ivan Kliun, Malevich, Popova, Rodchenko, and Stepanova. Malevich submits his *White on White*, Rodchenko *Black on Black*.

Malevich publishes *On New Systems in Art* and is invited to teach at the Vitebsk Art School.

Rodchenko makes his first three-dimensional constructions in wood.

Naum Gabo designs his *Project for a Radio Station*.

At the end of the year, the exhibition "Painting-Sculptural-Architectural Synthesis" includes Rodchenko's work.

December 1919–January 1920. Sixteenth State Exhibition, a retrospective of 153 works by Malevich. After the exhibition Malevich declares Suprematism to be at an end.

LENINGRAD

Vladimir Tatlin is appointed to a professorship at the Free Art Schools (Svomas).

VITEBSK

Lazar [El] Lissitzky, working on book illustration with Marc Chagall, meets Malevich. Influenced by Malevich's work exhibited in Moscow, he turns to abstract paintings, called "Prouns," based on Malevich's architectural drawings.

WEIMAR

In March, founding and naming of the Staatliche Bauhaus by Walter Gropius. In May, Lyonel Feininger arrives as the first Form Master appointed by Gropius, subsequently followed by Gerhard Marcks and Johannes Itten, who formulates the basic curriculum in his *Vorkurs*. The Bauhaus sought to join creative experiment with the craft tradition. The students followed the apprentice system, and the workshops were led by both Form Masters and Master Craftsmen. During its early years the expressionistic current in German art was reflected in its program, particularly the theater productions.

ZURICH

Hans Richter forms an Association of Revolutionary Artists, attempting to bring avant-garde artists into the political revolution. The group includes Hans Arp, Willi Baumeister, Viking Eggeling, Alberto Giacometti, Walter Helbig, Marcel Janco. Realizing that the Dada movement was more effective than their own group, the Association disbanded in a matter of weeks.

Francis Picabia joins the Dada group, becoming a friend of Tristan Tzara's. He publishes no. 8 (February) of *391*, which includes two texts simultaneously written by himself and Tzara according to principles of automatic writing. In March, Picabia returns to Paris, where he later resumes his friendship with Marcel Duchamp.

LEIDEN

The de Stijl movement, founded in 1917 by Theo van

Doesburg, Piet Mondrian, Bart van der Leck, Vilmos Huszár, Georges Vantongerloo, the architects J. J. P. Oud, Jan Wils, Robert van't Hoff, and the poet Antony Kok, begins to exert an international influence through its magazine *De Stijl.* Van Doesburg makes contact with groups abroad—French, Italian, German, Belgian—and tries to get in touch with the Russians.

BERLIN

The Dada movement in Berlin, initiated when Richard Huelsenbeck arrived from Zurich in 1918, embraces revolutionary politics, antimilitary and antibourgeois gestures. The Dadaists issue a profusion of satirical broadsides. John Heartfield and his brother Wieland Herzfelde publish a single issue of *Jedermann sein eigner Fussball* (Everyman His Own Football), a political satire incorporating photomontage. The first photomontages of Raoul Hausmann, George Grosz, and Hannah Höch are also made.

Ludwig Mies van der Rohe embarks on first projects for glass skyscrapers.

PARIS

The first issue of *Littérature,* edited by Louis Aragon, André Breton, and Philippe Soupault, appears in March. The second issue (April) publishes the poems of Lautréamont (Isidore Ducasse). In this and subsequent issues, poems and essays by Tzara appear. Nos. 8 through 10 contain "Les Champs magnétiques," automatic texts by Breton and Soupault. No. 10 has Tzara's "Lettre ouverte à Jacques Rivière" protesting the labeling of Dada as a movement.

Duchamp returns to Paris in June after his wartime stay in New York and Buenos Aires.

Mondrian returns from Holland in July. Dealer Léonce Rosenberg agrees to represent his work at his gallery, L'Effort Moderne.

HANOVER

Kurt Schwitters and publisher Paul Steegeman found local movement of Dada.

COLOGNE

Arp and Max Ernst collaborate on Fatagaga collages.

Johannes T. Baargeld, head of the German regional Communist party, and Ernst publish *Bulletin D.* Ernst's portfolio of eight lithographs, *Fiat Modes: Pereat Ars* (Let There Be Fashion: Down with Art), is published by Schlomilch Verlag.

NEW YORK

Man Ray has one-man exhibition at the Daniel Gallery of 17 Aerographs (airbrushed gouaches), collages, and drawings. He publishes a single issue of *T.N.T.* with Henry S. Reynolds and Adolf Wolff.

In the spring, Albert Gleizes, having visited New York in 1915 and 1917, and having spent the summer of 1918 in Pelham, New York, returns to France.

In April–May, Marius de Zayas organizes for the Arden Gallery, 599 Fifth Avenue, an exhibition of drawings and prints, "The Evolution of French Art," including Matisse, Picasso, Derain, Braque, Picabia, Georges Ribemont-Dessaignes, and Duchamp.

Having closed his Modern Gallery in 1918, de Zayas opens the De Zayas Gallery, 549 Fifth Avenue, which in November presents an exhibition of African art, followed by an exhibition of Courbet, Manet, Degas, Renoir, Cézanne, Seurat, and Matisse.

1920

MOSCOW

Gabo develops his kinetic constructions.

The term "Constructivism," originating with critics and writers, comes into general usage.

May. Inhuk (Institute for Artistic Culture) is established.

May. The Obmohku (Society for Young Artists), formed by students of Pevsner and Tatlin, holds exhibition of free-standing sculpture.

The Constructivist group begins to split into two factions in August. Gabo and Pevsner publish their *Realistic Manifesto,* in conjunction with an open-air exhibition of their work and that of their students. The manifesto affirms art as an independent activity apart from political systems, opposes the aesthetic of the Cubists and Futurists, and asserts that space and time are components of the constructive arts.

In opposition, the *Program of the Productivist Group*, published under the signature of Rodchenko, speaks out in favor of the collectivization of art and the need to transform art into a "material" activity, for utilitarian ends. The group allies itself with Marxism and is led by Tatlin.

October. Rodchenko exhibits 55 paintings, constructions, and linocuts at the 19th State Exhibition, All-Russian Exhibition Bureau; his wife Stepanova exhibits 76 works.

November. The Vkhutemas (Higher Technical Art Schools) established. As Dean, Rodchenko reorganizes the Vkhutemas according to his new ideas about industrial art and mass production.

December. Tatlin and others publish statement, *The Work Ahead of Us*, on uniting art with utilitarian intentions.

LENINGRAD

Tatlin is commissioned to execute a project for a monument to the Third International and constructs a wooden model in the workshops of the Academy of Arts. In December, he reerects the model in Moscow on the occasion of the Eighth Soviet Congress. The structure is planned to be 400 meters high, constructed in steel and glass, and containing within it buildings in geometric shapes—the cube, pyramid, cylinder, and semisphere—which are each to revolve along the axis at different speeds.

WEIMAR

Oskar Schlemmer, Georg Muche, and Paul Klee are appointed Form Masters at the Bauhaus. Schlemmer begins as Master of the stone-sculpture workshop, later taking over the theater workshop. Muche first directs the woodcarving workshop, later becoming head of the weaving workshop. Klee is appointed Master of the stained-glass workshop.

BERLIN

For the First International Dada Fair on June 5, the Berlin Dadaists invite all members of the Dada movement to exhibit; 174 works are shown. In the main room a dummy of a German officer with the head of a pig is suspended from the ceiling. The *Dada Almanach*, the last important Dada publication, appears around this time.

Van Doesburg makes journey abroad in order to spread de Stijl ideas. He visits Germany and Belgium and makes personal contacts, chiefly with architects. In December, in Berlin, he meets Richter and Eggeling, who show him their abstract films.

Lászlo Moholy-Nagy moves to Berlin from Vienna.

PARIS

Mondrian's *Le Néo-Plasticisme* is published by L'Effort Moderne.

Le Corbusier (Charles-Edouard Jeanneret) designs the Citrohan House I.

Duchamp leaves for New York in January.

At the beginning of the year, Tzara arrives in Paris from Zurich and is enthusiastically welcomed by Breton. Dada is presented to the Parisian public through various events. The first, organized by *Littérature*, takes place at the Palais des Fêtes. The audience, expecting an "artistic" performance, becomes indignant when Tzara reads a newspaper article as a manifesto, accompanied by the clanging of bells. In February, a second event, to which the public is attracted by a notice that Charlie Chaplin will be present, is held at the Salon des Indépendants and consists of readings of manifestos and insults to the audience. The Dadaists are then invited to give programs at the Club du Faubourg. On March 27, a demonstration takes place at the Salle Berlioz of the Maison de l'Oeuvre, culminating in public turmoil. A climax to the activities is the program on May 26 at the Salle Gaveau, with the participation of Aragon, Breton, Paul Eluard, Picabia, Ribemont-Dessaignes, Soupault, and Tzara. The program seems carefully contrived for artistic effect, contradicting Dada notions of spontaneity and irrationality.

The first issue of Picabia's review *Cannibale* appears in April.

In May, *Littérature*, no. 13, publishes 23 Dada manifestos, including Walter Arensberg's "Dada est américain."

In November, Amédée Ozenfant and Le Corbusier begin magazine, *L'Esprit nouveau,* to be published monthly, in which are articulated the principles of Purism.

COLOGNE

Dada magazine *Die Schammade,* edited by Ernst and Baargeld, in its two issues, includes the work of the Paris Dadaists. Baargeld does semiautomatic drawings and Ernst "improved" collages with technical and commercial engravings. In April, a Dada exhibition at the Brauhaus Winter, including Arp, Baargeld, and Ernst, is closed by the police, but later reopened to the public. Arp leaves for Paris, and Dada activities end in Cologne.

NEW YORK

William Carlos Williams and Robert McAlmon publish magazine *Contact* in order to foster a native American modernist writing. The magazine is antagonistic to Dada ideas.

Charles Sheeler, in collaboration with photographer Paul Strand, makes six-minute film about New York, *Manhatta,* based on photographic stills of New York with captions from Walt Whitman's poems.

The Société Anonyme: Museum of Modern Art 1920, is founded on April 29 by Katherine S. Dreier, Duchamp, and Man Ray at 19 East 47th Street. The Society's first exhibition shows the work of Duchamp, Ribemont-Dessaignes, Picabia, Man Ray, Morton Schamberg, van Gogh, Jacques Villon, Joseph Stella, and Constantin Brancusi. At its fifth exhibition in November–December, the work of Schwitters is included in a group exhibition for the first time in the United States. In December, the Société has an exhibition of French and Spanish artists.

In the summer Knoedler exhibits a selection from the Duncan Phillips collection of contemporary art, Washington, D.C.; in October, the Century Asociation shows the collection.

November. Exhibition of the New Society of Artists at the Wildenstein Galleries; includes the sculpture of Gaston Lachaise and Elie Nadelman.

December. Cézanne watercolors and Matisse's *Blue Nude* are exhibited at the De Zayas Gallery.

NEW YORK
AND
CHICAGO

Under new ownership, *The Dial* magazine is transformed into an illustrated monthly magazine of arts and letters. Henry McBride becomes art critic for *The Dial* (remaining through 1929).

1921

MOSCOW

Lunacharsky begins to organize educational and art institutions according to Lenin's New Economic Policy.

Lissitzky receives a position as head of the faculty of architecture of the Vkhutemas.

Rodchenko develops his hanging constructions, which are exhibited in May in the third Obmokhu exhibition.

Alexander Vesnin designs a monument for the Third Congress of the Communist International, for Red Square.

September. The exhibition "5 x 5 = 25" presents works of Rodchenko, Popova, Stepanova, Alexandra Exter, and Alexander Vesnin, summing up the "laboratory art" of the past year. Rodchenko exhibits three paintings in the primary colors, blue, yellow, and red. The catalog announces the end of easel painting.

November. A group of artists including Rodchenko and Popova leave Inhuk in order to work in industry and applied art.

PARIS

Léonce Rosenberg commissions van Doesburg, in collaboration with Cornelis van Eesteren and Gerrit Rietveld, to design an artist's house and a private house. The project is never carried out but gives rise to studies and plans that typify the de Stijl architectural philosophy.

Mondrian develops his style of heavy black lines defining rectangles. His *Composition* is included in a group exhibition at L'Effort Moderne.

Man Ray has one-man exhibition at Librairie 6. Aragon, Eluard, Ernst, Ribemont-Dessaignes, Soupault, and Tzara contribute to the catalog, making the exhibition a Dada event.

Berenice Abbott arrives in Paris to study sculpture.

February. Exhibition of the Purist canvases of Ozenfant and Le Corbusier is held at the Duret gallery. Léonce Rosenberg purchases several canvases and, by midyear, Purism has become closely associated with his gallery.

On May 13, *Littérature* organizes a meeting for the "trial" of writer Maurice Barrès. Breton is judge, and Tzara, reluctantly, is one of the "witnesses" against Barrès, who is represented by a life-size mannequin. Picabia refuses to participate and shortly afterward withdraws from the group.

May–June. Ernst has his first exhibition in Paris at the gallery Au Sans Pareil.

WEIMAR

Van Doesburg visits Weimar, lecturing on de Stijl and exerting a strong influence on the program of the Bauhaus. Gropius, however, does not invite him to join the staff.

BERLIN

Richter completes his first abstract film, *Rhythmus 21*.

NEW YORK

Collectors Walter and Louise Arensberg, hosts to a lively circle of artists and writers, leave New York for California.

Marsden Hartley publishes *Adventures in the Arts*.

Duchamp signs the Dada manifesto *Dada Soulève tout* on January 12.

In January, the De Zayas Gallery presents an exhibition of the paintings of Matisse, and, in January–February, the work of Henri Rousseau.

February. The Société Anonyme exhibits the work of Alexander Archipenko.

March–April. Société shows Klee for the first time in the United States in a group exhibition that also includes Heinrich Campendonk and Schwitters.

March–April. The Museum of French Art, French Institute in the United States, presents the first of several exhibitions of modern art—a show of Cézanne, Redon, Degas, Gauguin, Rodin, and Derain.

April. Man Ray and Duchamp publish single issue of *New York Dada*.

April. The Brummer Gallery opens at 43 East 57th Street.

April. The Civic Club, 14 West 12th Street, has an exhibition of Russian Soviet posters.

April. Large exhibition of modern French art, "Paintings by Modern French Masters," at the Brooklyn Museum.

May. The Metropolitan Museum of Art has an exhibition of Impressionist and Post-Impressionist painting, including Matisse, Derain, Picasso, and Redon, with major loans from the John Quinn collection.

The departure of Duchamp for Paris in June and of

Man Ray in July brings an end to Dada activities in New York.

In the fall, *The Little Review* presents a portfolio of 24 reproductions of the sculpture of Brancusi.

By October, de Zayas has closed the De Zayas Gallery.

October. Wanamaker's Gallery Belmaison holds an exhibition of younger modern French artists.

ROME, BERLIN, NEW YORK

Broom begins publication under the editorship of Harold Loeb; the review (which continues until 1924) is later enlivened by Matthew Josephson and Malcolm Cowley as associate editors.

PHILADELPHIA

May. The Pennsylvania Academy of the Fine Arts holds its "Exhibition of Paintings and Drawings Showing the Later Tendencies in Art," which includes Arthur B. Davies, de Zayas, Arthur Dove, Marsden Hartley, Walt Kuhn, Yasuo Kuniyoshi, Lachaise, Stanton Macdonald-Wright, Man Ray, John Marin, Georgia O'Keeffe, Jules Pascin, Joseph Stella, Edward Steichen, Joaquín Torres-García, Max Weber, and William Zorach, among others.

1922

MOSCOW

The "productivist" faction of the Constructivists gains official support.

Gabo leaves for Berlin because the workshops of the Academy of Art, where he was unofficially teaching, are closed.

For a time, Constructivism is kept alive in the theater. At the Meyerhold Theater, Constructivist sets are designed by Popova for *The Magnanimous Cuckold* and by Stepanova for *The Death of Tarelkin*. Popova's designs have movable parts, and moments of drama are accompanied by the turning of wheels and windmills.

Rodchenko abandons his abstract paintings and constructions. With Stepanova he turns to photography, typography, theater art, and furniture design.

LENINGRAD

Malevich leaves Vitebsk and joins Inhuk on the initiative of Tatlin.

June. "Survey of New Tendencies in Art" opens at Inhuk, including works by Malevich, Pavel Mansurov, Mikhail Matyushin, and Tatlin.

DUSSELDORF

May. The First International Congress of Progressive Artists, sponsored by the Artists' Union of the Rhineland, unites the advanced members of the Constructivist groups in opposition to the expressionist majority of the Congress. The German, Swiss, Scandinavian, and Rumanian Constructivists are led by Richter, the Hungarian group by Moholy-Nagy, and the Russians by Lissitzky. Van Doesburg, Richter, and Lissitzky join to issue statements against the individualistic tenor of the Congress and in favor of collective activity by progressive artists.

WEIMAR

Constructivist conference organized in autumn by van Doesburg with participation of Tzara, Arp, Lissitzky, Richter, and Moholy-Nagy.

Kandinsky joins teaching staff at the Bauhaus as Form Master for the wall-painting workshop.

BERLIN

In the spring, Lissitzky and writer Ilya Ehrenburg begin publishing the Constructivist magazine *Veshch/Gegenstand/Objet*. Only three issues appear.

Lissitzky briefly collaborates with *De Stijl;* no. 10–11 is devoted to his work.

Toward the end of the year, Galerie van Diemen presents a large exhibition of Russian painting, sculpture, and craft objects, including work by David Burliuk, Chagall, Gabo, Kandinsky, Kliun, Lissitzky, Pevsner, Rodchenko, Stepanova, and Tatlin. Lissitzky accompanies the exhibition to Berlin and organizes one room according to Constructivist principles.

Van Doesburg meets architects Bruno Taut and Mies van der Rohe. He publishes *Mécano* under pseudonym I. K. Bonset.

Moholy-Nagy develops his photograms by placing three-dimensional objects on light-sensitive paper.

PARIS

Ernst leaves Cologne for Paris.

James Joyce's *Ulysses* is published serially by *The Little Review*.

Fernand Léger designs sets for Riciotto Canudo's *Skating Rink*, produced by the Ballets Suédois.

Abel Gance's film *La Roue* is released, with poster by Léger. The film, centering on the story of a railway mechanic, has long sequences on the machine.

Le Corbusier opens an architect's office with his cousin Pierre Jeanneret.

Man Ray develops his rayograms, independently of Moholy-Nagy's similar technique.

In January, Duchamp sails for New York.

During the winter Breton attempts to organize Le Congrès de Paris, an assembly intended to define the meaning and direction of the modern spirit. Tzara refuses to participate and is attacked by Breton, whose tactics provoke 45 members to withdraw from the organizing committee. Breton abandons idea of the Congrès.

A large international Dada exhibition at the Galerie Montaigne in June includes work by Arp, Duchamp, Ernst, Ribemont-Dessaignes, as well as poems by Eluard, Tzara, Benjamin Péret, Arp, and Aragon.

AMSTERDAM

Friends arrange a retrospective exhibition of the work of Mondrian.

NEW YORK

January. Daniel Gallery has exhibition of drawings and watercolors by modern French artists.

January–February. Brummer Gallery has exhibition of paintings by Derain; in March, paintings by Maurice de Vlaminck.

January–February. The Museum of French Art holds exhibition of Toulouse-Lautrec; in April, an exhibition of Odilon Redon.

January–March. Exhibition of modern French prints at Keppel Galleries.

February. Wanamaker's has exhibition of paintings by Natalia Gontcharova, Mikhail Larionov, Diego Rivera, Jean Metzinger, Albert Gleizes, Miklos, and Louis Marcoussis.

February. Durand-Ruel holds large exhibition of the work of Degas; Grolier Club shows his prints, drawings, and bronzes.

March 24–April 10. The Sculptor's Gallery, directed by Arthur Dove, exhibits contemporary French art from the collections of John Quinn, Walter Arensberg, de Zayas, and others. A large group of sculptures by Brancusi is loaned by Quinn.

1923

MOSCOW

The magazine *Lef* is begun by poet Vladimir Mayakovsky, Osip and Lily Brik, Stepanova, and Sergei Tretyakov, with Rodchenko as art director (ceases publication in 1925).

In June, the exhibition "Theatrical-Decorative Art of Moscow, 1918–23," includes works by Exter, Popova, Rodchenko, Stepanova, and Georgii Yakulov.

Pevsner leaves Russia when his studio is closed at the Academy of Art. He rejoins his brother Gabo in Berlin and goes to Paris in October.

WEIMAR

Itten leaves the Bauhaus and is replaced by Moholy-Nagy, who introduces Constructivist principles into the preliminary course.

During the summer, the Bauhaus Exhibition, devoted to the achievements of the first four years, includes work from the preliminary course and the workshops and an international survey of architecture. Performances include Oskar Schlemmer's *Triadic Ballet*. A model house, Am Horn, designed by Georg Muche, is constructed and furnished by the Bauhaus workshops. Gropius publishes *Idee und Aufbau des Staatlichen Bauhauses* for the occasion.

BERLIN

Mayakovsky visits Berlin and asks Lissitzky to design his book, *For the Voice*. During the late autumn, Lissitzky is hospitalized for tuberculosis in a sanatorium in Switzerland.

Karel Capek's play *R.U.R.* is produced at the Theater am Kürfurstendamm with sets by Frederick Kiesler. The designs incorporate films for backdrops. Images of actors in diminished scale are reflected by mirrors on a panel as on a television screen. After the second performance, van Doesburg introduces himself to Kiesler, who then meets Schwitters, Moholy-Nagy, Lissitzky, and Werner Graeff and joins de Stijl.

Richter, Mies van der Rohe, and Graeff publish magazine *G (Material zur elementaren Gestaltung)*.

PARIS

Margaret Anderson and Jane Heap begin publishing *The Little Review* from Paris (published since 1914 from Chicago and New York).

Soupault edits *La Revue européenne*, publishing Sherwood Anderson, E. E. Cummings, and William Carlos Williams.

Le Corbusier publishes *Vers une architecture*, portions of which had appeared in *L'Esprit nouveau;* English translation, *Towards a New Architecture*, first published in 1927.

Breton and André Masson meet. Masson makes his first automatic drawings.

Berenice Abbott becomes Man Ray's assistant.

Gleizes publishes *La Peinture et ses lois: ce qui devait sortir du cubisme*.

Léger designs sets for Blaise Cendrar's *Création du monde* and Marcel L'Herbier's film *L'Inhumaine*.

Last Dada evening, July 7, at Théâtre Michel: *La Soirée du "Coeur à barbe."* The planned program includes performance of Tzara's *Coeur à gaz*, Man Ray's improvised film footage *Le Retour à raison*, and films by Richter. Sheeler and Strand's film *Manhatta* is shown under title *The Smoke of New York*. Aragon, Breton, Eluard, and Péret provoke a riot requiring police intervention.

In November an exhibition of de Stijl architectural drawings and models is held at the gallery L'Effort Moderne. It is later shown in Nancy and in 1924 in Weimar. Van Doesburg continues proselytizing for de Stijl in Paris, and he and Mondrian resume their association.

NEW YORK

Archipenko arrives in the United States.

January. Announcement of the opening of the Barnes Foundation, Merion, Pennsylvania, as a public museum.

January. The New Gallery, 600 Madison Avenue, holds exhibition of French paintings, including Cézanne, Matisse, and Derain.

February. Keppel Galleries hold exhibition of prints by modern French artists, including Gauguin, Forain, Steinlen, Matisse, Derain, and Picasso.

The Brooklyn Museum organizes, in February, a large exhibition, "Contemporary Russian Paintings and Sculpture," with the Société Anonyme providing loans of Kandinsky and Archipenko.

In mid-February, Duchamp returns to Paris.

March. De Zayas auctions his art collection at the Anderson Galleries.

April. Wanamaker's exhibits paintings by Gleizes; also on view is a group exhibition of work by younger French artists, including André Lhote, Vlaminck, Galanis, Marcoussis, Kisling, and Gris.

March–May. For its 25th exhibition, the Société Anonyme shows the work of Kandinsky—his first one-man show in the United States.

May. Whitney Studio Galleries, 8 West Eighth Street, show 20 paintings by Picasso of 1919–23 and African masks, installed by de Zayas.

October. W. R. Valentiner organizes the first full-scale American exhibition of German expressionism at the Anderson Galleries.

November. Sixteen paintings by Picasso arranged by Paul Rosenberg at Wildenstein.

December. Brooklyn Museum holds exhibition of African art.

December. E. Weyhe holds exhibition of contemporary German prints and watercolors.

1924

PARIS

Tzara's *Sept Manifestes dada,* illustrated by Picabia, is published.

Joan Miró joins the Surrealists.

Van Doesburg first employs diagonal lines in painting, leading to his theories of "Elementarism."

January. Ford Madox Ford begins his "exile" magazine, *transatlantic review* (which continues until 1925).

February. First one-man exhibition of the work of Masson at the Galerie Simon. He meets Eluard and Aragon and joins the Surrealists.

June 19–July 5. Galerie Percier holds exhibition "Constructivistes russes: Gabo et Pevsner."

July. Léger, in collaboration with American photographer Dudley Murphy, completes his film *Ballet mécanique*, with music for the player piano composed by George Antheil. It is shown in Paris in November.

Bulletin de l'Effort Moderne (no. 6) announces public sale of Eluard's collection on July 3, including works by de Chirico, Braque, Ernst, Metzinger, and Picasso.

In October, Breton publishes his First Manifesto of Surrealism, and the first Surrealist demonstration occurs on the occasion of the death of Anatole France, in the form of a pamphlet denouncing him.

October. Bureau de Recherches Surréalistes is opened on the Rue de Grenelle.

October. Picabia lampoons the Surrealists in the last issue of *391*.

December. Picabia and Erik Satie collaborate on the ballet *Relâche,* produced by the Ballets Suédois.

René Clair makes film *Entr'acte* with Duchamp and Man Ray, with score by Satie, which is shown at the intermission of *Relâche*.

December. First number of the review *La Révolution surréaliste* is published.

VIENNA

Kiesler is appointed artistic director and architect for the International Exhibition of New Theater Technique, Music and Theater Festival, held in September. He invites Léger to attend. Léger gives lecture, "Le Spectacle, lumière, couleur, image mobile, objet-spectacle"; his designs for *Skating Rink* and *La Création* *du monde* are exhibited, and his film *Ballet mécanique* is shown. Theater designs by Lissitzky, Moholy-Nagy, Ludwig Hirschfeld-Mack, and filmmakers Richter and Eggeling are included in the exhibition. Kiesler exhibits his maquette for the "railway theater," a system of ramps and elevators.

UTRECHT

Rietveld's Schröder House is the first house built according to de Stijl principles.

HOECK VAN HOLLAND

Oud's block of houses constructed.

BRIONE, SWITZERLAND

While in the sanatorium, Lissitzky designs an issue of *Merz* with Schwitters and *Kunstismen* (The Isms of Art) with Arp (published 1925).

MOSCOW

The "First Discussional Exhibition of Associations of Active Revolutionary Art" opens in May, with the work of the Constructivists well represented.

VENICE

The 14th Biennale opens with the Russian section represented by Yurii Annenkov, Boris and Marya Ender, Exter, Malevich, Mansurov, Matyushin, Petr Miturich, and Popova.

NEW YORK

January. The Whitney Studio galleries exhibit paintings of seven American artists shown in November 1923 at Durand-Ruel Galleries in Paris. The artists are Charles Demuth, Walt Kuhn, H. E. Schnakenberg, Sheeler, Eugene Speicher, Allen Tucker, and Nan Watson.

January. Wildenstein exhibits recent paintings by Braque.

January. E. Weyhe holds "The Dial Exhibition of Originals and Reproductions of Works by Modern Artists" in order to promote the sale of *Living Art*, a portfolio of reproductions published by *The Dial*. In February, the same exhibition is held at the Montross Gallery.

February. De Zayas organizes an exhibition of French and American prints at the Whitney Studio galleries.

February–March. Whitney Studio galleries hold exhibition of paintings by Henri Rousseau and sculpture by Maillol.

March. Grand Central Palace, 46th Street and Lexington Avenue, opens a large exhibition of Russian art.

March. Brummer Gallery presents a major exhibition of paintings by Matisse from American and European collections.

March. Sheeler organizes an exhibition for the Whitney Studio Club that includes the work of Picasso, Duchamp, de Zayas, and Braque.

April. Brummer Gallery presents an exhibition of paintings by Matisse.

In the fall, the Metropolitan Museum of Art opens its American wing.

November. Brummer Gallery exhibits the work of Seurat.

December. Fearon Galleries hold exhibition of Matisse.

1925

PARIS

Léonce Rosenberg holds exhibition of Giorgio de Chirico at L'Effort Moderne.

Yves Tanguy and Jacques Prévert join the Surrealists.

The Surrealist group takes up the *cadavre exquis* (exquisite corpse); in this "game," collective writings or drawings are done by folding paper so that each participant is unaware of what the previous person has written or drawn.

Picasso begins to introduce Surrealist elements into his painting.

Berenice Abbott makes the acquaintance of Eugène Atget and his photographs at Man Ray's studio.

Mondrian dissociates himself from de Stijl because of van Doesburg's insistence on the diagonal.

Harry and Caresse Crosby start the Black Sun Press.

Léger concentrates on still lifes based on manufactured objects.

L'Esprit nouveau ceases publication.

Le Corbusier and Ozenfant publish *La Peinture moderne.*

In the third number of *La Révolution surréaliste* (April), Naville declares the impossibility of creating a genuine Surrealist visual art. Breton takes over the direction of the magazine. His *Le Surréalisme et la peinture* appears in installments in *La Révolution surréaliste,* beginning with the July issue (no. 4).

April–October. The International Exposition of Modern Decorative and Industrial Arts. Le Corbusier's Pavillon de l'Esprit Nouveau is constructed for the exposition and decorated with paintings by Ozenfant, Le Corbusier, and Léger. Melnikov's Russian pavilion houses a reconstruction of Tatlin's Monument to the Third International, Rodchenko's design for a workers' club, and exhibits of theatrical and applied arts. Rodchenko makes trip to Paris for the occasion. For the Austrian section, Kiesler designs The City in Space, a suspended framework constructed on a tension system without foundations or walls, and without a static axis, that shows the influence of both the Russian Constructivists and de Stijl. De Stijl itself is not represented. Germany was excluded from the exhibition. The United States declined to participate because there was no "modern design" in America.

In the spring, Ernest Walsh and Ethel Moorehead found the magazine *This Quarter* (which continues until 1927).

June. First exhibition of Miró's Surrealist painting at the Galerie Pierre.

July. Durand-Ruel shows the Tri-National Exhibition, organized by de Zayas and sponsored by Mrs. E. H. Harriman, of American, French, and English painting and sculpture. The exhibition is subsequently shown in London and New York. The American section consists of 22 paintings, including works by Paul Burlin, Glackens, "Pop" Hart, Kuhn, Sheeler, and Weber.

October–November. First one-man show of Klee in Paris, at Galerie Vavin-Raspail.

November. First Surrealist exhibition, at the Galerie Pierre, with participation of former Dadaists Arp, Ernst, Man Ray, as well as Klee, de Chirico, Masson, Miró, Picasso, and Pierre Roy.

December. The exhibition "Art d'Aujourd'hui," organized by Polish painter C. Poznanski, unites French and foreign abstract directions. It includes nearly 250 works, with de Stijl represented by Mondrian, van Doesburg, César Domela, and Friedel Vordemberge-Gildewart, the Paris school by Gris, Léger, Ozenfant, Villon, and Picasso. Willi Baumeister, Gontcharova, Klee, and Moholy-Nagy also are represented.

DESSAU

The Staatliche Bauhaus moves to Dessau into new buildings designed by Gropius. The handcrafts aspect of its program gives way to new emphasis on designing for industry and mass production. The Master Craftsman positions as well as the apprentice system are abandoned. Former students Josef Albers, Marcel Breuer, Herbert Bayer, Joost Schmidt, and Hinnerk Scheper join the teaching staff as Junior Masters. The Bauhaus publishes eight of its fourteen Bauhaus books, largely designed by Moholy-Nagy and printed by Verlag Albert Langen, Munich: Walter Gropius, *Internationale Architektur;* Paul Klee, *Pädagogisches Skizzenbuch;* Adolf Meyer, *Ein Versuchshaus des Bauhaus in Weimar;* Oskar Schlemmer, *Die Bühne im Bauhaus;* Piet Mondrian, *Neue Gestaltung;* Theo van Doesburg, *Grundbegriffe der neuen gestaltenden Kunst;* Walter Gropius (ed.), *Neue Arbeiten der Bauhauswerkstätten;* L. Moholy-Nagy, *Malerei, Photographie, Film.*

Marcel Breuer develops the tubular chair.

ROTTERDAM Oud decorates Café de Unie.

MOSCOW Lissitzky returns from Switzerland.

Tatlin accepts a post at the department of theater and cinema in Kiev.

NEW YORK A single issue of *Aesthete 1925* is published by Walter S. Hankel, with contributions by William Carlos Williams, Allen Tate, Matthew Josephson, and Hart Crane, among others, in answer to the charge that the younger generation of poets aped the aesthetes of the 90s.

March–April. The Société Anonyme exhibits 34 paintings by Campendonk at the Daniel Gallery.

April. Wildenstein's holds large exhibition of the work of Toulouse-Lautrec.

Nadelman has one-man exhibition of his sculpture at Scott and Fowles in April.

E. Weyhe shows drawings and prints by Matisse in April.

In April, Stieglitz organizes an exhibition of the work of Dove, Hartley, Marin, Demuth, Strand, O'Keeffe, and himself for the Anderson Gallery. In December, he opens the Intimate Gallery in Room 303, 489 Park Avenue, in the Anderson Gallery building.

May. Pierre Matisse organizes a selection of French painting at Dudensing Galleries, including Bonnard, Braque, and Matisse.

May. J. B. Neumann establishes the New Art Circle.

November. Reinhardt Gallery exhibits the work of Utrillo and Vlaminck.

November. The Société Anonyme holds an exhibition of Léger's recent work at the Anderson Galleries.

1926

DRESDEN June–September. The International Art Exhibition. Lissitzky goes to Dresden to design a room for the display of the nonobjective work of Léger, Mondrian, Moholy-Nagy, Picabia, and Gabo. Mondrian exhibits four paintings. The American section includes Maurice Becker, Bryson Burroughs, Davies, Glackens, Samuel Halpert, Rockwell Kent, Kuhn, Alfred Maurer, Pascin, Maurice Prendergast, Sheeler, Sloan, and Weber.

BERLIN Mies van der Rohe is appointed first vice-president of the Deutsche Werkbund.

The Ring, an association of progressive German architects, is organized, the members including Gropius, Mies van der Rohe, Bruno and Max Taut, and Ludwig Hilbersheimer, among others.

PARIS Duchamp and Man Ray make film *Anemic Cinema.*

Christian Zervos founds magazine *Cahiers d'art.*

The photographs of Atget are introduced to the Surrealist group by Man Ray; several are reproduced in *La Révolution surréaliste,* no. 7 (frontispiece and pp. 6 and 28). Atget insists that they be reproduced anonymously.

In the spring, Paul Rosenberg exhibits 60 recent paintings by Picasso.

Berenice Abbott has her first exhibition of photographs at the gallery Le Sacre du Printemps.

Walker Evans arrives in Paris, to stay until 1927.

STRASBOURG Van Doesburg collaborates with Arp and Sophie Taeuber-Arp on the rebuilding and decorating of the cabaret L'Aubette.

BRUSSELS

Aragon acts as an intermediary in making contact between the Paris Surrealists and the Belgian group led by René Magritte and E. L. T. Mesens.

DESSAU

Kandinsky's *Punkt und Linie zu Fläche* and Oud's *Holländische Architektur* are published as Bauhaus books nos. 9 and 10.

LEIDEN

Portions of van Doesburg's manifesto on Elementarism appear in *De Stijl* (nos. 75/76 and 78), in which he insists on the diagonal as the main element of composition.

NEW YORK

January. Sixty-five paintings from the John Quinn collection are exhibited at The Art Center, 67 East 56th Street.

January 26–February 15. The Tri-National Exhibition, organized by de Zayas in 1925, is shown at Wildenstein. The French representation includes Braque, Brancusi, Derain, Despiau, Maillol, Manolo, Matisse, Picasso, Rouault, Segonzac, and Vlaminck. Brancusi visits New York in order to see his work in the Tri-National Exhibition; he returns to attend his one-man show at Brummer Galleries in November–December.

February 27–March 15. The "International Theatre Exposition," Steinway Building, organized by Kiesler and Jane Heap of *The Little Review*. The occasion brought Kiesler to the United States, where he remained. *The Little Review*'s winter issue is devoted to the event.

In its winter issue, *The Little Review* announces the opening of The Little Review Gallery at its offices at 66 Fifth Avenue. It is dedicated to "the new movements in the arts" and exhibits artists such as van Doesburg, Léger, Brancusi, Gabo, and Pevsner.

March. The F. Valentine Dudensing Gallery opens with an exhibition of Derain, Matisse, Bonnard, Maurice Denis, Albert Marquet, Ker-Xavier Roussel, and Vuillard.

March. A selection from the Quinn collection is shown at the Brummer Galleries.

November. Edith Gregor Halpert opens Our Gallery, later renamed The Downtown Gallery, devoted to contemporary American art.

November 19, 1926–January 9, 1927. The International Exhibition of Modern Art at the Booklyn Museum, organized by the Société Anonyme, with 307 works from 23 countries.

PHILADELPHIA

June–December. The Société Anonyme cooperates with loans for the Russian and German sections of the Sesquicentennial Exposition, including Malevich and Kandinsky.

1927

MOSCOW

Novyi Lef, successor to *Lef*, begins publication, continuing until 1930. Many of Rodchenko's photographs are published in it.

Union Polygraphic Exhibition is held in Gorki Park of Rest and Culture. Lissitzky plans its arrangement and collaborates with S. B. Telingater on the design of the catalog and guidebook.

STUTTGART

"Die Wohnung," an international exhibition of architecture sponsored by the Deutsche Werkbund. The Werkbund finances the construction of an estate of houses, the Weissenhofsiedlung, under the direction of Mies van der Rohe. Thirty-one buildings, model villas, workers' apartments, and terrace houses are designed. The project brings together older German architects such as Peter Behrens with Le Corbusier, Oud, Gropius, Hilbersheimer, Bruno Taut, and Mies van der Rohe. The exhibition initiates public acceptance of the International Style.

GENEVA

Competition for the design of the League of Nations building; Le Corbusier is awarded first prize, but his design is later rejected.

BERLIN

May 7–September 30. Retrospective exhibition of the work of Malevich at the Grosse Berliner Kunstaustellung includes 70 of his paintings and gouaches. Malevich spends April and May in Berlin, where he meets Arp and Gabo. He also visits the Bauhaus in Dessau, meeting Gropius and Le Corbusier. He meets Schwitters in Hanover.

HANOVER

Lissitzky designs a room for the display of nonobjective art in the collection of the Landes-Museum. The walls are lined with metal strips painted in white, gray, and black that change color with the position of the viewer.

LEIDEN

In commemoration of the 10th anniversary of *De Stijl*, issue nos. 79–84 is devoted to surveying events of the past 10 years, with articles by the original members of de Stijl. Brancusi joins de Stijl.

DESSAU

Malevich's *Die gegenstandslose Welt* is published by A. Langen, Munich, as Bauhaus book no. 11.

PARIS

Alexander Calder begins to show his *Cirque*.

Death of Baroness Elsa von Freytag-Loringhoven, who had been associated with the New York Dadaists and whose poetry was published in *The Little Review*.

The magazine *transition* is founded by Eugene Jolas and Elliot Paul.

Magritte arrives in Paris.

Man Ray makes his abstract film *Emak Bakia*.

Diaghilev's ballet *La Chatte* is produced with settings by Pevsner and Gabo. It is later shown in New York.

Stanley William Hayter founds Atelier 17, an intaglio workshop where many American modernists were introduced to printmaking.

Mondrian publishes article, "Home-Street-City," in *Vouloir*, no. 25.

Memorial exhibitions are given to Roger de La Fresnaye and Pierre-Guy Fauconnet.

In January, de Zayas' Multi-National Exhibition is shown at Durand-Ruel (see New York, below).

March. First exhibition of the photographs of André Kertész takes place at the gallery Le Sacre du Printemps.

In the spring, Paul Rosenberg holds an exhibition of 100 drawings by Picasso, from which a selection is later shown at Wildenstein in New York.

May–June. First one-man exhibition of Yves Tanguy, at the Galerie Surréaliste, with catalog preface by Breton.

The only issue of *La Révolution surréaliste* published during the year (October) contains conclusion of Breton's *Le Surréalisme et la peinture* and reproduces *cadavre exquis* drawings for the first time.

DIJON

Ezra Pound begins his review *The Exiles;* it continues until 1928.

NEW YORK

Sheeler receives assignment to photograph the Ford Motor Company's River Rouge plant in Michigan.

January. Knoedler presents "French Art of the Last Fifty Years."

January. Dudensing Galleries hold a large exhibition of the work of Matisse, including his earliest to most recent paintings.

February. The Blondiau collection of art of the Congo is exhibited at the New Art Circle under auspices of *Theatre Arts Monthly*.

In March, Brancusi's sculpture, including *Bird in Space*, sent to the United States for exhibition, is charged $4,000 in customs fees.

In March, The Tri-National Exhibition, organized by de Zayas, is enlarged to a Multi-National Exhibition. This second exhibition is held at Grand Central Art Galleries, and six countries are represented: France, England, America, Germany, Mexico, and Switzerland. The German section includes Karl Schmidt-Rottluff, Max Beckmann, and Grosz. The English section includes Vanessa Bell and Duncan Grant.

March. The F. Valentine Dudensing Gallery presents French and American painting, including Bonnard, Pascin, Matisse, Dufy, Derain, and Segonzac, several of the paintings deriving from the Quinn collection.

April. Beckmann is given his first one-man exhibition in America at the New Art Circle.

The "Machine-Age Exposition," May 16–28, organized by *The Little Review*, exhibits machines and industrial products with photography, painting, sculpture, and architecture. Artists included are Archipenko, Man Ray, Lipchitz, Zadkine, Demuth, van Doesburg, Pevsner, Gabo, and Arp. (The Russian section arrived too late for documentation in the catalog.) The catalog appears in *The Little Review*.

October. Kraushaar Galleries exhibit 96 paintings, watercolors, and drawings by modern French artists, including Braque, Derain, Charles Dufresne, Matisse, Picasso, Segonzac, and Vlaminck, as well as artists of the 19th century.

November. The F. Valentine Dudensing Gallery is renamed the Valentine Gallery.

On December 12, the Museum of Living Art, New York University, 100 Washington Square East, the collection of E. A. Gallatin, opens with an exhibition of about 70 paintings, including Picasso, Braque, Gris, and Léger.

December. Wildenstein holds an exhibition of over 60 drawings by Picasso, shown previously at Paul Rosenberg's in Paris.

December. The 26th International Carnegie Exhibition shown at the Brooklyn Museum. First prize goes to Matisse.

1928

COLOGNE May–October. "Pressa," the International Press Exhibition. Lissitzky, in charge of the Soviet pavilion, comes to Cologne. He designs the catalog and photo-supplement for the Russian section. Lissitzky travels to Vienna, Frankfurt, Stuttgart, and Paris. He visits Mondrian, Le Corbusier, and Léger.

BERLIN During the summer, Gropius and Moholy-Nagy design housing exhibition "Open-Air Life" in suburb, displaying new building techniques and materials. Moholy-Nagy uses both natural and artificial light and suspended lettering for visual effects.

DESSAU On February 4, Gropius resigns as director of the Bauhaus. Hannes Meyer, the head of the department of architecture, succeeds him. Since Meyer's views were strongly sociological and collective, his directorship leads to a diminishing of free creative activity in the Bauhaus.

Breuer and Moholy-Nagy leave the Bauhaus for Berlin.

MOSCOW Alfred H. Barr, Jr., makes a trip to the Soviet Union and visits Rodchenko in his studio.

PARIS Publication of Breton's *Le Surréalisme et la peinture.*

Anthologie de la nouvelle poésie américaine published by Eugene Jolas.

Ozenfant publishes *Foundations of Modern Art.*

February–March. Exhibition "Le Surréalisme existe-t-il?" at the gallery Le Sacre du Printemps; includes Arp, de Chirico, Ernst, Georges Malkine, Masson, Miró, Picasso, Pierre Roy, and Tanguy.

June. "Premier Salon Indépendant de la Photographie," which includes photographs by Man Ray, Paul Outerbridge, Jr., Berenice Abbott, L. Albin-Guillot, Germaine Krull, André Kertész, G. Hoyningen-Huene, and, posthumously, Nadar and Atget.

BASEL

April 20–May 9. The Kunsthalle holds exhibition "bauhaus dessau," with the works of Albers, Feininger, Kandinsky, Klee, and Schlemmer.

April 21–May 20. The Gewerbemuseum holds "das bauhaus dessau"; show includes design objects from the Bauhaus workshops.

LA SARRAZ, SWITZERLAND

Le Corbusier and Siegfried Giedion convene the Congrès Internationaux d'Architecture Moderne (CIAM), a three-day series of meetings, June 26–28, inviting avant-garde architects throughout Europe to plan a program for new directions.

NEW YORK

January. Valentine Gallery holds first exhibition in America of de Chirico's work.

March. Retrospective exhibition of Bonnard at De Hauke.

April. Jacques Villon exhibits for the first time in New York in a one-man exhibition at the Brummer Gallery.

October. Wildenstein's holds an exhibition of modern French art from the Chester Dale collection in a benefit for French Hospital.

October–November. Exhibition of Archipenko's "Archipentura," at Anderson Galleries, a series of canvases on rolls rotated by motors to produce a sequence of changing images.

November–December. Knoedler shows "A Century of French Painting, 1830–1928."

December. Exhibition of modern English painting by the London Artists' Association is shown at Marie Sterner's Gallery; artists include Paul Nash, Duncan Grant, Vanessa Bell, and Roger Fry.

December. Decision on Brancusi's suit against the United States for recovery of customs fees for his *Bird in Space* (purchased by Edward Steichen) is made in favor of Brancusi.

1929

PARIS

Salvador Dali moves to Paris and joins the Surrealist circle with Luis Buñuel and René Char. The film *Un Chien andalou*, made by Dali and Buñuel, is shown at Studio 28.

Alberto Giacometti joins the Surrealists.

Le Crapouillot publishes a special issue on Paris with photographs by Atget.

The magazine *This Quarter* is revived under the editorship of Edward Titus.

The Second Manifesto of Surrealism, appearing in *La Révolution surréaliste* (December 15, no. 12), demands a purification of Surrealism.

ZURICH

March–April. Exhibition of Russian art at the Kunstgewerbemuseum. The poster for the exhibition is designed by Lissitzky.

STUTTGART

May 18–July 7. "Film und Foto," the first international exhibition of film, photography, and photomontage, organized by the Deutsche Werkbund. The Russian section is designed by Lissitzky and includes photographs and stills by Sergei Eisenstein, Rodchenko, and Gustav Klutsis. Among the Germans are Grosz, Schwitters, Hugo Erfurth, Heartfield, and Höch. The Americans represented are Edward Weston, Brett Weston, Imogene Cunningham, Steichen, Sheeler, Outerbridge, Steiner, and Man Ray. *Foto-auge/Oeil/Photo Eye* documents the exhibition with 76 plates.

BARCELONA

During the summer, the World's Fair, representing Germany, France, the Scandinavian countries, and Italy. The German pavilion, designed by Mies van der Rohe, establishes his reputation on an international scale. The pavilion has a slab roof supported by light metal posts, with walls of travertine and onyx used as planes independent of supports. Mies van der Rohe's Barcelona chair is also designed for the occasion.

DESSAU

Schlemmer leaves the Bauhaus.

MEUDON

Van Doesburg constructs a studio for himself, where he plans to start an art school.

BRUSSELS

Special issue of Belgian magazine *Variétés* is published as "Surréalisme en 1929."

NEW YORK

Berenice Abbott returns from Paris.

The magazine *The Dial* ceases publication.

January. Brummer Gallery holds exhibition of the sculpture of Raymond Duchamp-Villon.

February. Valentine Gallery shows a group of modern French paintings, including works of Derain, Marcel Gromaire, Metzinger, Matisse, and Picasso.

March. The American Artist Professional League petitions for a duty on importation of all works of art executed by foreign artists since 1900 to protect American artists from unfair competition.

March–April. Downtown Gallery shows recent paintings of New York by José Clemente Orozco at the same time that the Art Students League holds a retrospective exhibition of his work.

April. The New Art Circle holds exhibition, "International Moderns," including Pechstein, Beckmann, Nolde, Kisling, and Metzinger.

In the fall Stieglitz closes the Intimate Gallery and opens An American Place in December.

October. De Hauke shows exhibition "Thirty Years of French Painting, 1900 to 1930," thirty paintings by thirty living artists; simultaneously, an exhibition of the paintings of Modigliani is held.

October. Downtown Gallery shows "Americans Abroad," the work of Americans working abroad, including Pascin, "Pop" Hart, Emil Ganso, Stuart Davis, Stefan Hirsch, and Robert Laurent.

October–November. Reinhardt Galleries hold an exhibition of paintings, drawings, and watercolors by Picasso, Matisse, Derain, Braque, Dufy, Utrillo, Vlaminck, and Laurencin, among others.

The Museum of Modern Art opens on November 8, in galleries in the Heckscher Building at 57th Street and Fifth Avenue, with an exhibition of paintings and drawings by Cézanne, Gauguin, Seurat, and van Gogh.

November. Newhouse Galleries show 32 paintings by modern French masters, including Bonnard, Derain, Foujita, Modigliani, Pascin, Rouault, and Segonzac.

December. Recent paintings by Matisse shown at the Valentine Gallery.

December. Thomas Agnew & Sons exhibit a group of contemporary English paintings, including works by Walter Sickert, Duncan Grant, Mark Getler, Wilson Steer, Augustus John, and Roger Fry.

November 30–December 13. Recent additions to the A. E. Gallatin collection exhibited at Brummer Gallery.

1930

PARIS

Publication of review *Surréalisme au service de la révolution.*

The Black Sun Press publishes Hart Crane's *The Bridge.*

Léonce Rosenberg presents a Picabia retrospective.

The group Cercle et Carré, founded by Michel Seuphor and Joaquín Torres-García, for which preliminary meetings had taken place in 1929, publishes three issues of its magazine, *Cercle et Carré,* from March through June.

In April, members of Cercle et Carré exhibit at Galerie 23. The second issue of *Cercle et Carré* includes catalog of the exhibition and a text by Mondrian, "L'Art réaliste et l'art superréaliste." The exhibition includes 46 artists representing major abstract directions, Dadaism, Futurism, the Bauhaus, and Constructivism. Among artists included are Arp, Schwitters, Richter, Moholy-Nagy, Kandinsky, Pevsner, Léger, Ozenfant, Le Corbusier, Mondrian, Vantongerloo, and Vordemberge-Gildewart.

In April, van Doesburg (who had refused to join Cercle et Carré), Jean Hélion, Otto Carlsund, Léon Tutundjian, and Wantz publish pamphlet *Art concret,* as founding document of a new group. Van Doesburg proposes an objective, impersonal art, mathematically precise and devoid of individualism.

In May–June, the Société des Artistes Décorateurs holds annual Salon at the Grand Palais, having invited Germany to participate. The Deutsche Werkbund asks Gropius and Herbert Bayer to organize the German section. Gropius displays a swimming pool, gymnasium, and bar for a projected 10-story collective housing complex, incorporating elements that are commercially produced, and Breuer designs rooms for a man and woman in the housing complex. Bayer installs a display of industrial design. The German section created a sensation for its airy, open designs.

DESSAU

Mies van der Rohe is appointed director of the Bauhaus to succeed Meyer, who is forced to resign.

NEW YORK

Kiesler publishes book, *Contemporary Art Applied to the Store and Its Displays.*

Plans for the formation of the Whitney Museum of American Art are announced in January.

January–February. Retrospective exhibition of paintings of Picasso and Derain at Reinhardt Galleries.

January–February. At the Downtown Gallery, Stuart Davis exhibits recent works done in Paris.

February–March. Valentine Gallery shows "Major Paintings by Modern Masters of Paris."

March. The Whitney Studio Galleries close.

April. Knoedler exhibits the work of Derain.

April. De Hauke holds exhibition of Cubism, including work by Picasso, Léger, Gleizes, Marcoussis, Braque, Metzinger, La Fresnaye, Gris, Duchamp, and Villon.

April. Valentine Gallery holds exhibition of Negro sculpture.

In the fall, Matisse visits the United States in order to serve on the jury of the 29th Carnegie International. He awards first prize to Picasso's *Portrait of Mme Picasso.*

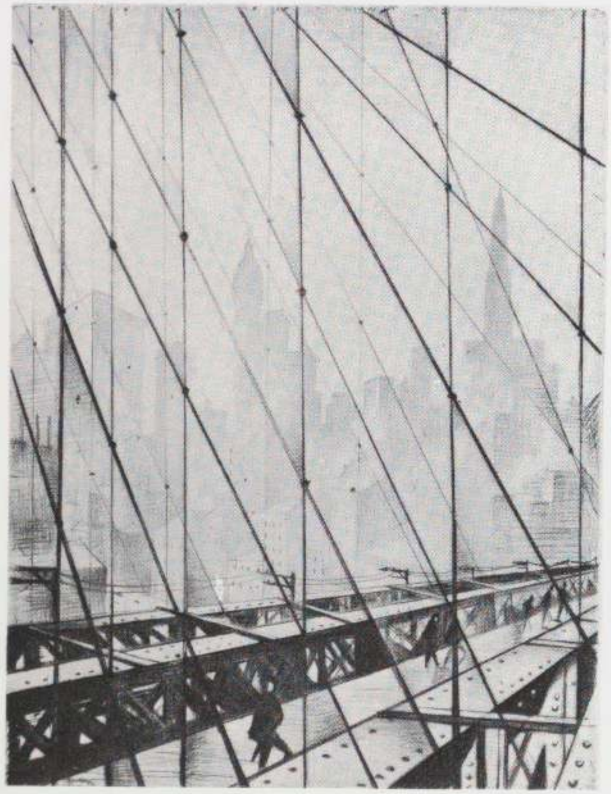
October. Valentine Gallery holds the first New York exhibition of Miró's work.

October. Exhibition of contemporary French art, including work of Derain, Dufresne, Léger, and Braque, at the Reinhardt Galleries.

November–December. E. Weyhe presents the first exhibition in the United States of the photographs of Atget.

ART OF THE TWENTIES

THE CITY



Nevinson: Looking through Brooklyn Bridge. 1919–20.
Drypoint, 9¼ x 6⅞″

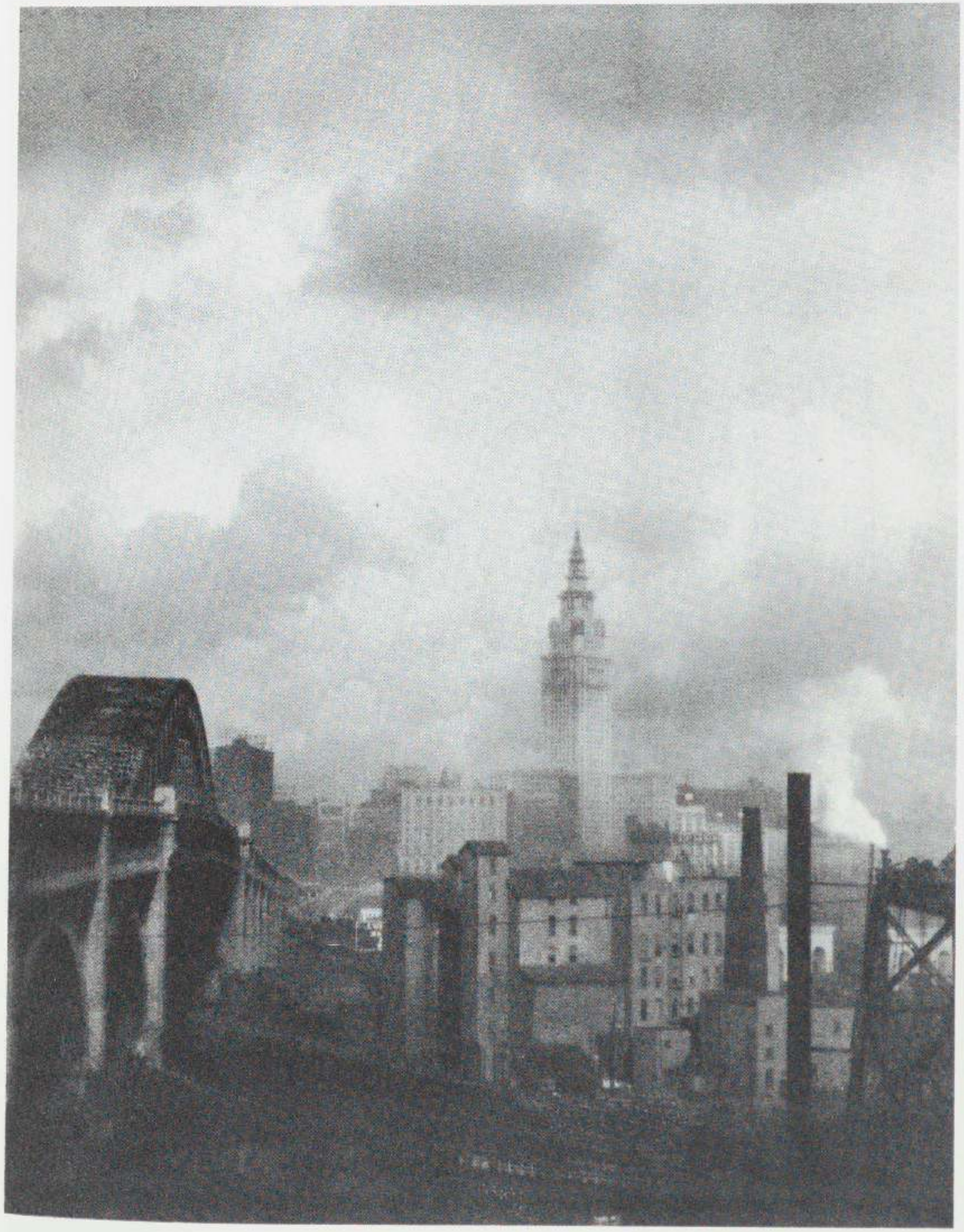
Printed in black and white, the following intaglio plates, lithographs, and photographs offer parallel and contrasting interpretations of the urban landscape so often the new subject of twentieth-century art and so very characteristic of that of the 1920s.

The American poet Hart Crane's *The Bridge* was published in Paris early in 1930 by two other Americans, Harry and Caresse Crosby. His poem was accompanied by photographs by Walker Evans. Nevinson, the British Vorticist, and Lozowick, an American, studied the same Brooklyn Bridge and perhaps came closer to Crane's evocation "through the bound cable strands, the arching path upward, veering with light, the flight of strings." Other aspects of New York, its architecture and daily life, are offered by Arms, Coleman, Hopper, Lewis, Matulka, Miller, Sheeler, Steichen, Steiner, Stieglitz, and Strand.

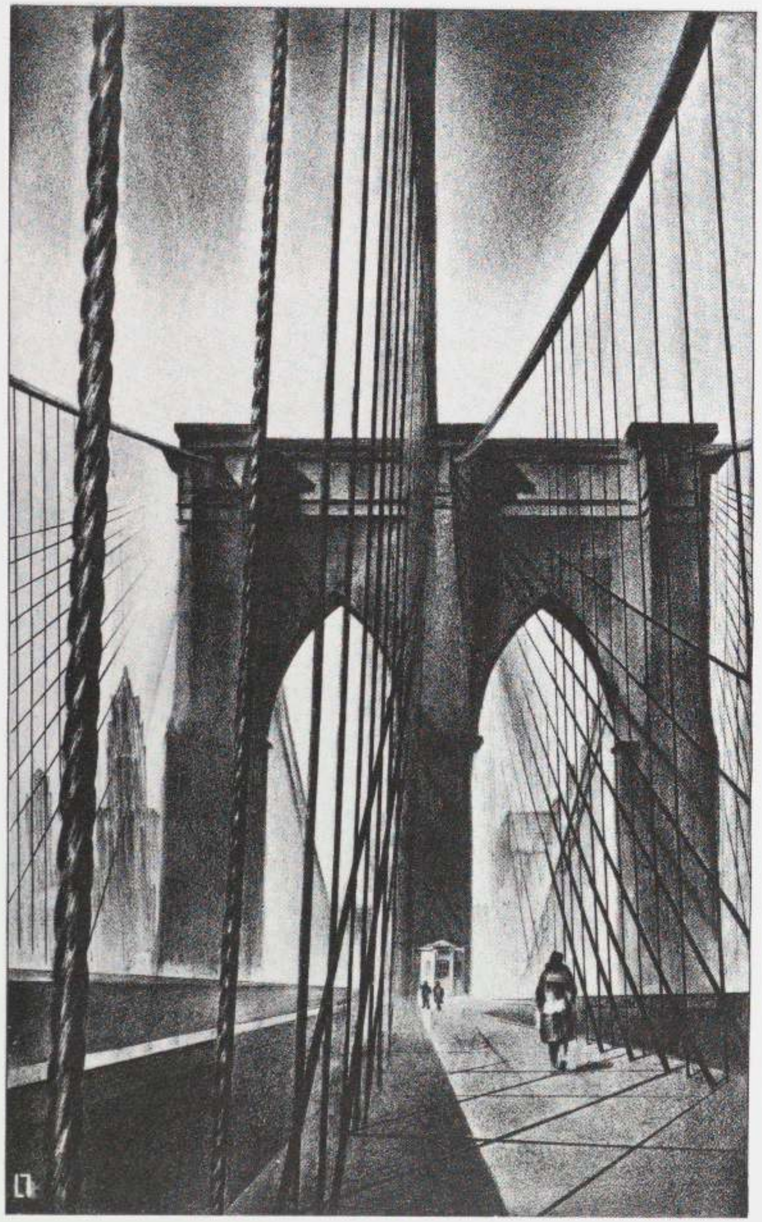
By the end of the decade, Paris had become an American outpost. Supported by Charles Daniel, a legendary New York art dealer, three American painters, Davis, Kuniyoshi, and Spencer, were able to work in France. Spencer's *White Factory* is actually the view from Paul Burlin's studio in the Rue Campagne-Première at the corner of the Boulevard Raspail. The Hungarian photographer Kertész saw Paris in many moods and usually in motion. But it is Atget, discovered by the Surrealists in the 1920s, who remains the great poet of Paris and its environs. The Museum owns several thousand of his photographs. Among the four reproduced here, one records the splendid carrousel devised by the fashion *créateur* Paul Poiret on the occasion of the celebrated International Exposition of Modern Decorative and Industrial Arts of 1925 in Paris.

Berlin and Marseilles are seen, devoid of people, by Moholy-Nagy and Bayer, two artists associated with "the new German photography," and both of them masters at the Bauhaus. Their camera's eye sees downward—a view also exploited by Rodchenko in his two photographs of Moscow with its citizens.

In literature, memories of World War I haunt the decade. In the visual arts, this is true only in Germany. Beckmann's Berlin *Beggars* might well be victims from Dix's *The Bombing of Lens.* The latter's *Syphilitic* portrays another type of victim, and the city is Dresden. In addition, the Museum owns many drawings and prints by George Grosz.

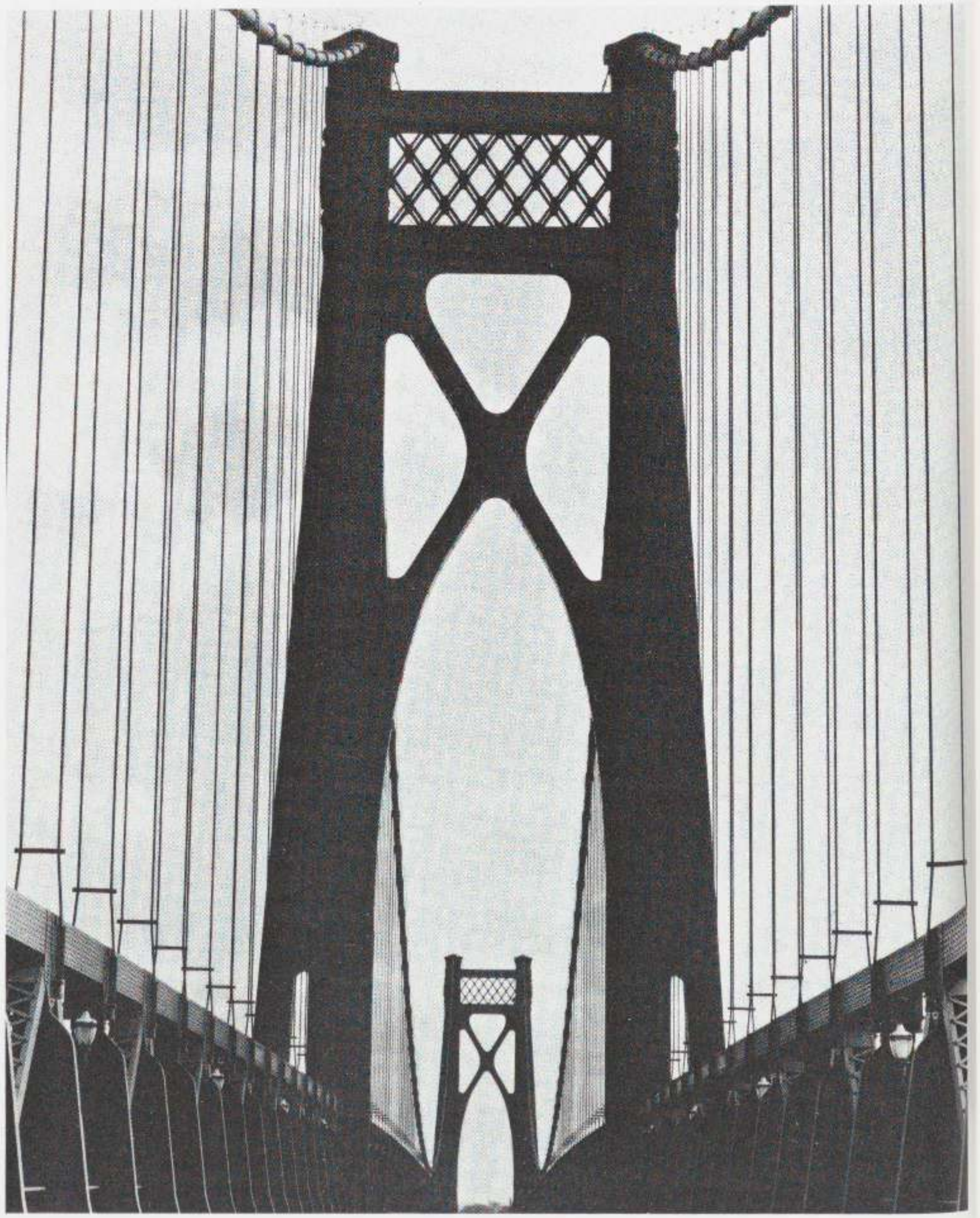


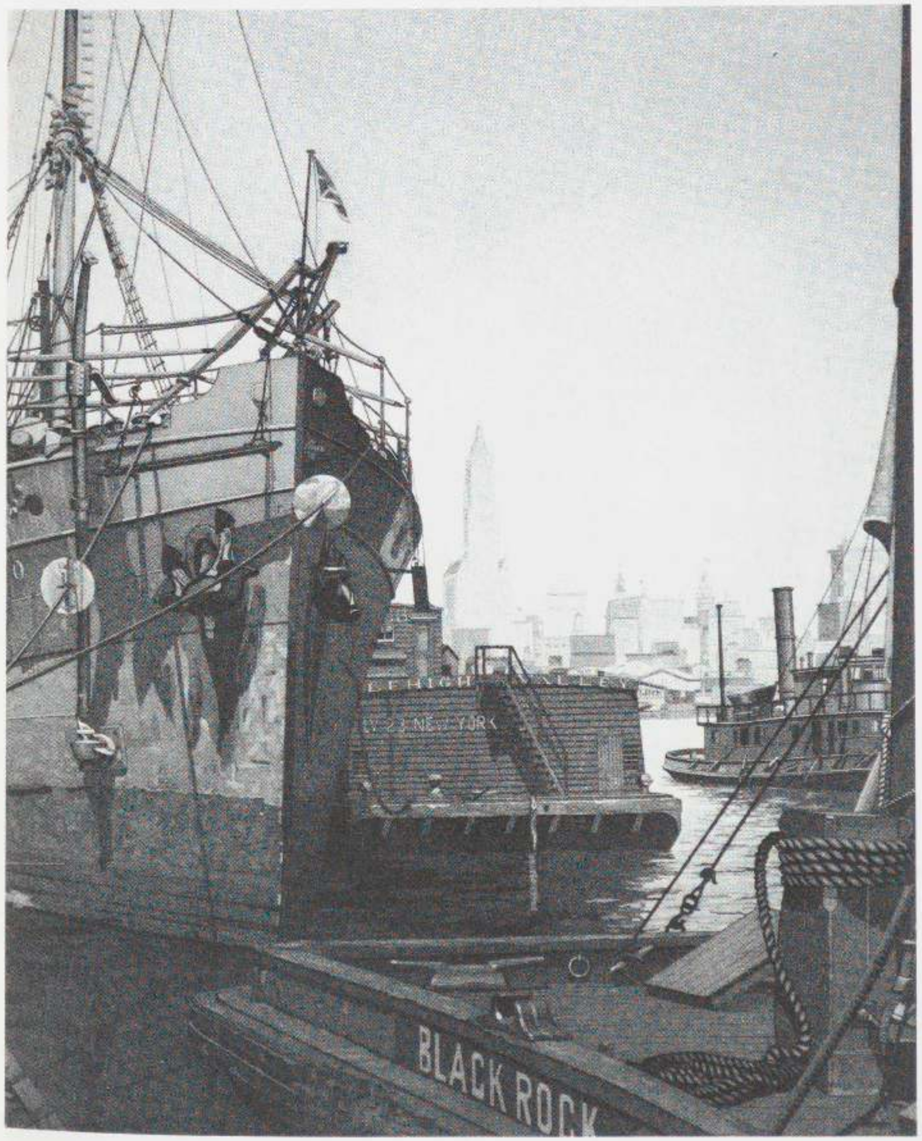
Bourke-White: Cleveland Terminal Tower. c. 1928.
Photograph, 13¼ x 10⅛″



Lozowick: Brooklyn Bridge. 1929.
Lithograph, 13 x 7⅞″

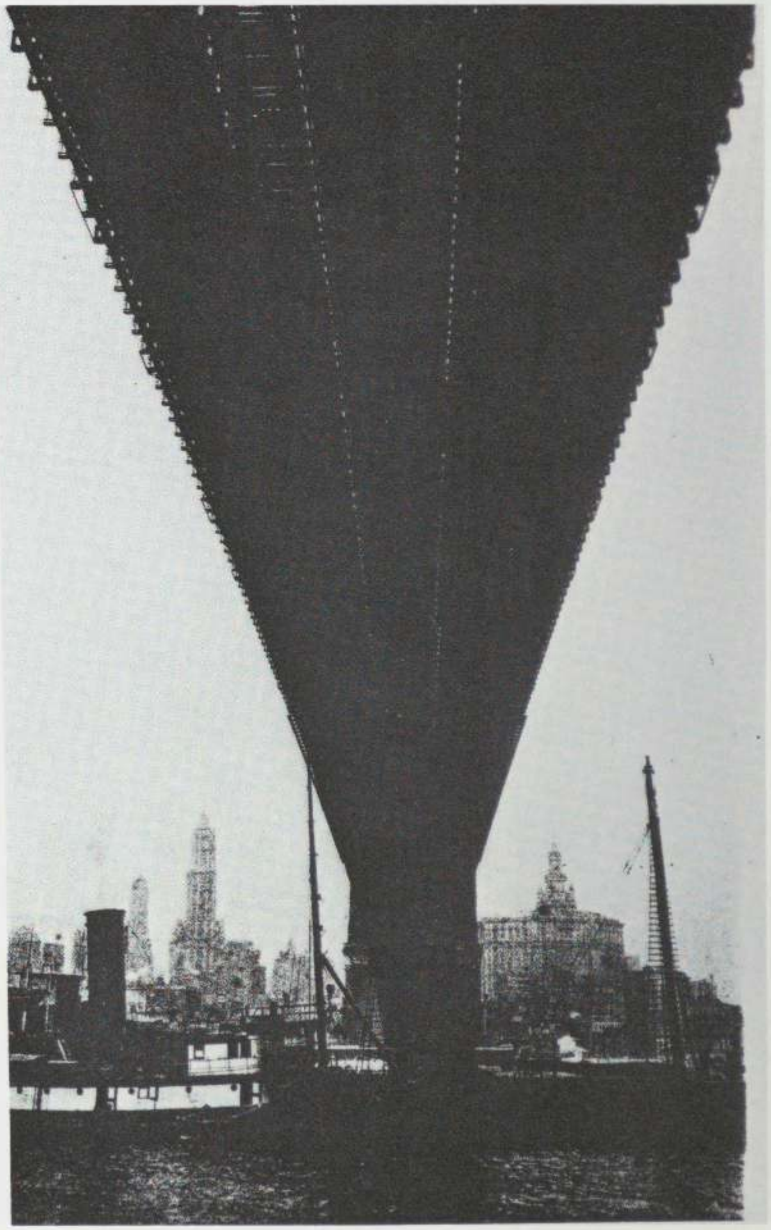
Steiner: Bridge. c. 1929.
Photograph, 9¾ x 7⅝″

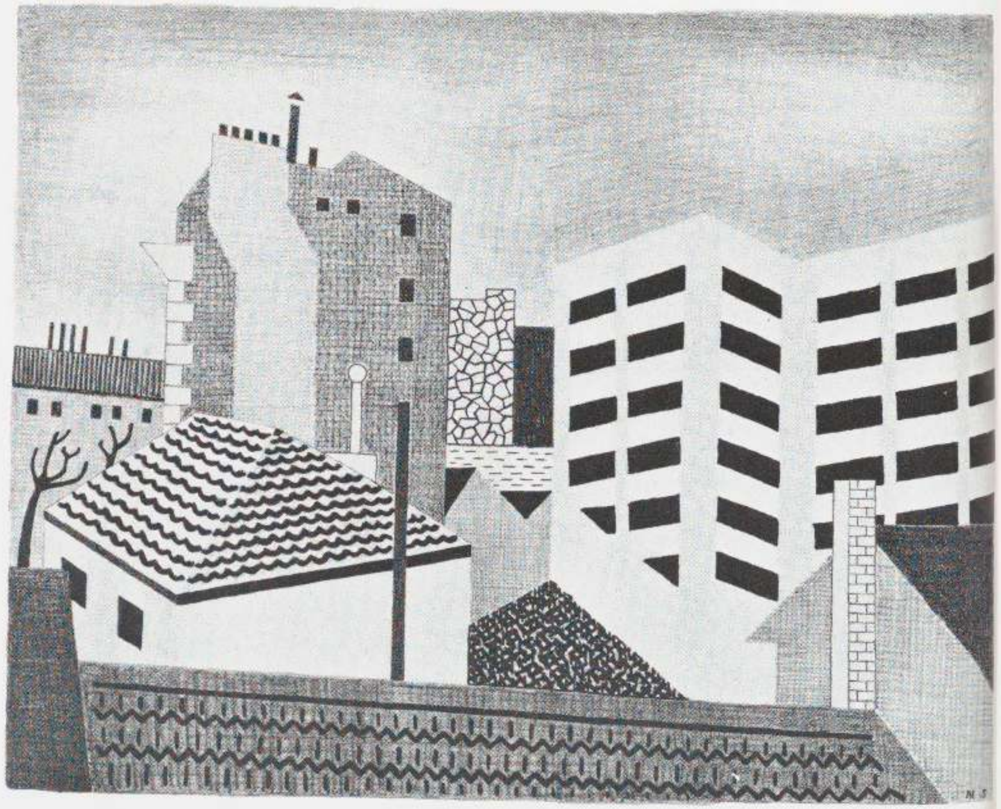



LEHIGH VALLEY
NEW YORK
BLACK ROCK

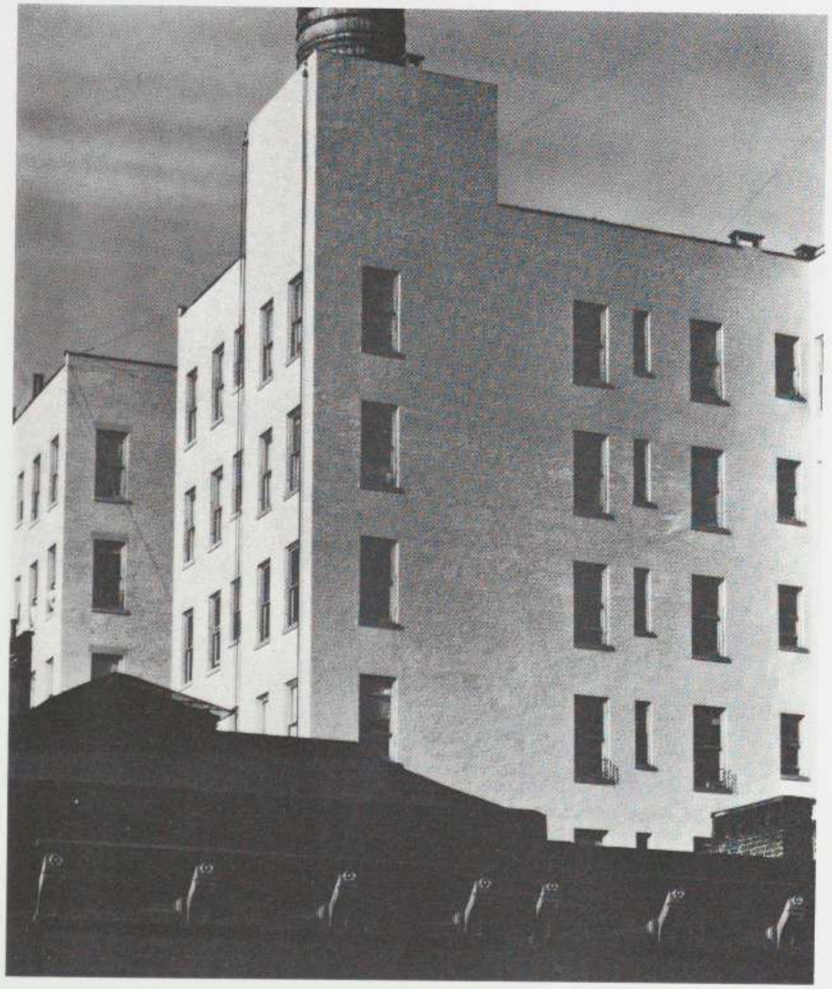
Arms: Early Morning, North River. 1921.
Aquatint, 9½ x 7½″

Evans: Brooklyn Bridge. 1929.
Photograph, 8⅞ x 5½″



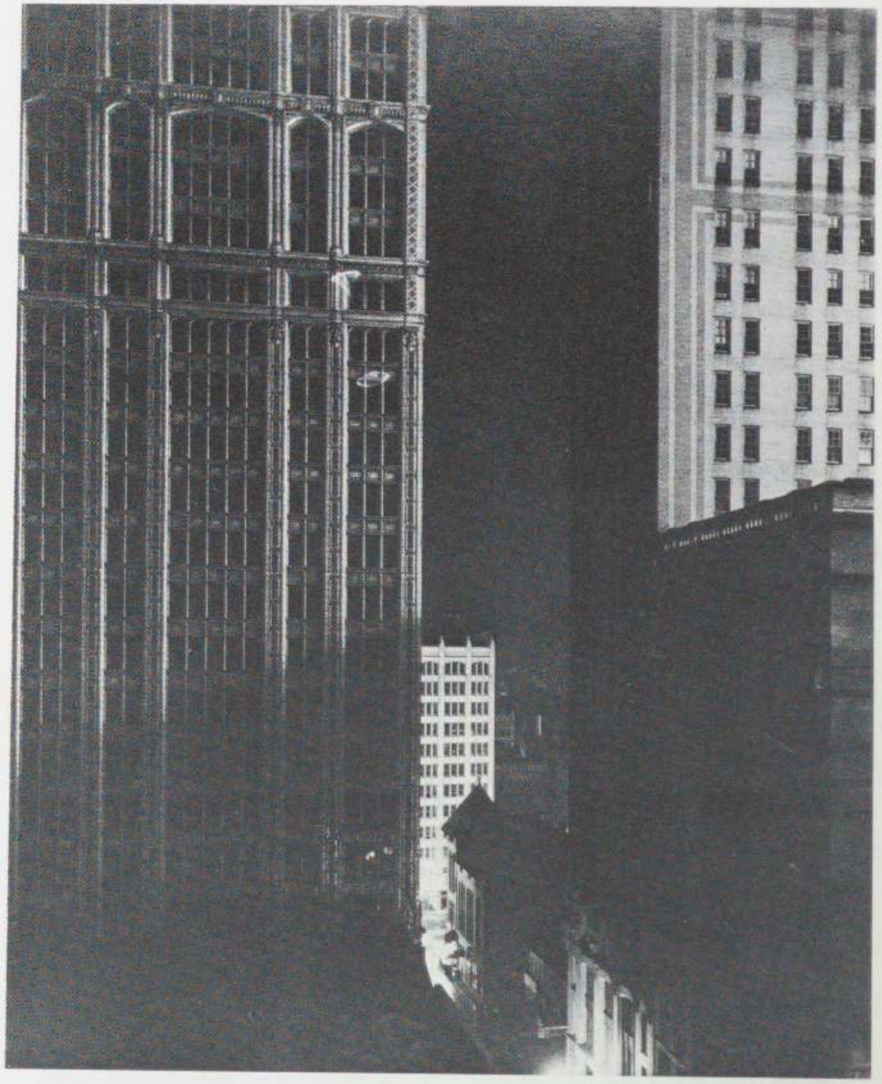


Spencer: White Factory. 1928.
Lithograph, 10⅝ x 13⅜"

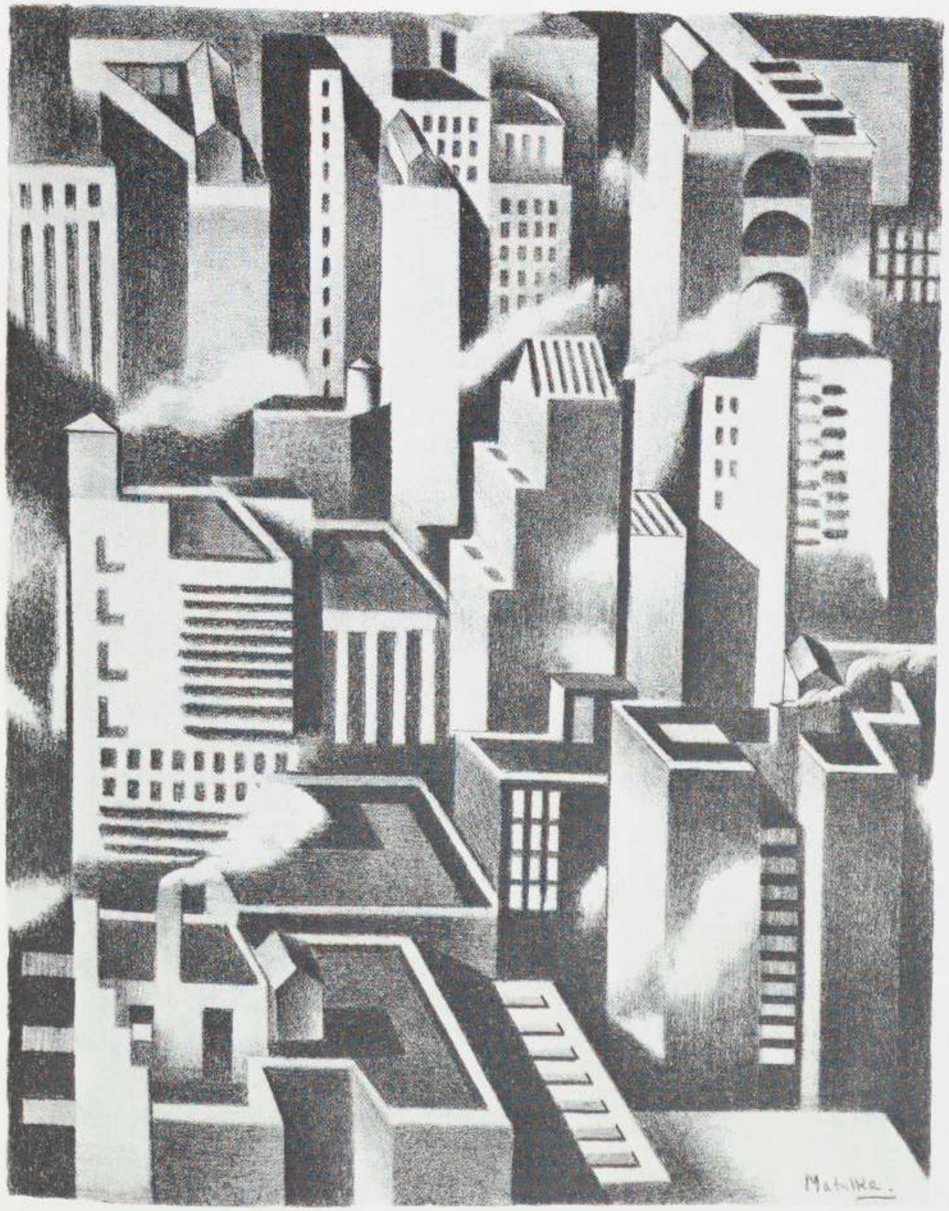


Strand: Apartment House, New York. 1920.
Photograph, 9¼ x 7⅝"

ry. 1928.



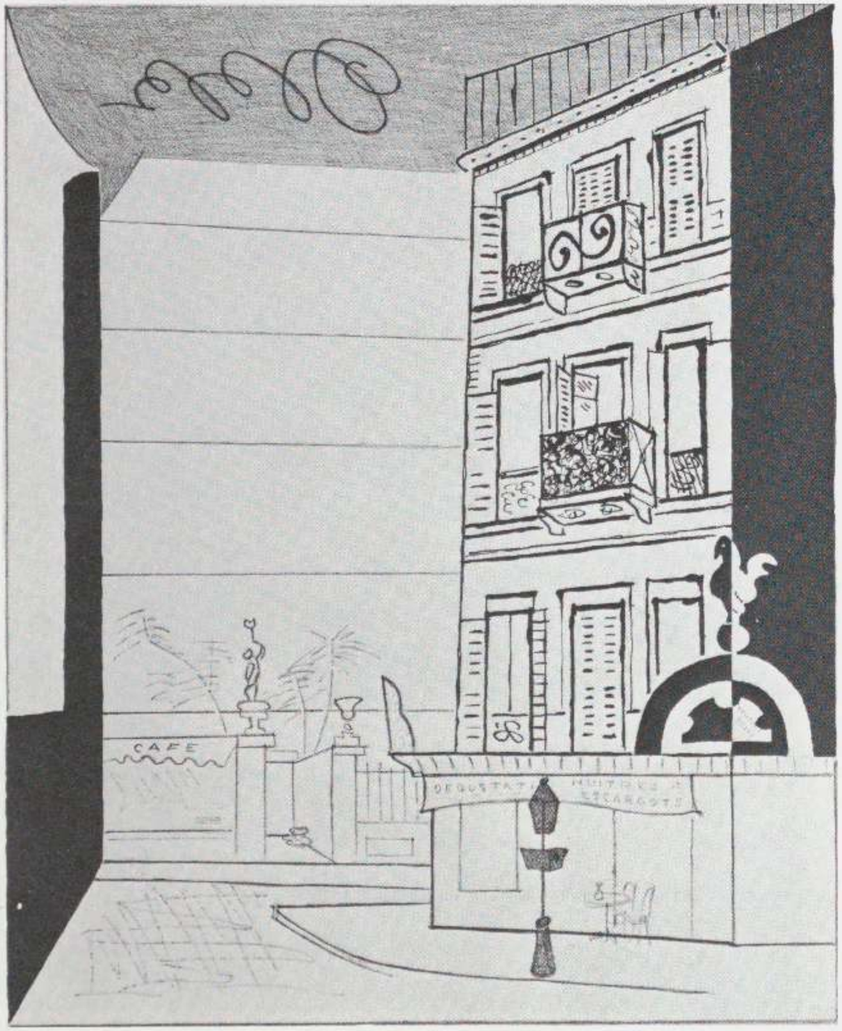
Steichen: 40th Street, Sunday Night. 1925.
Photograph, 16⅜ x 13″

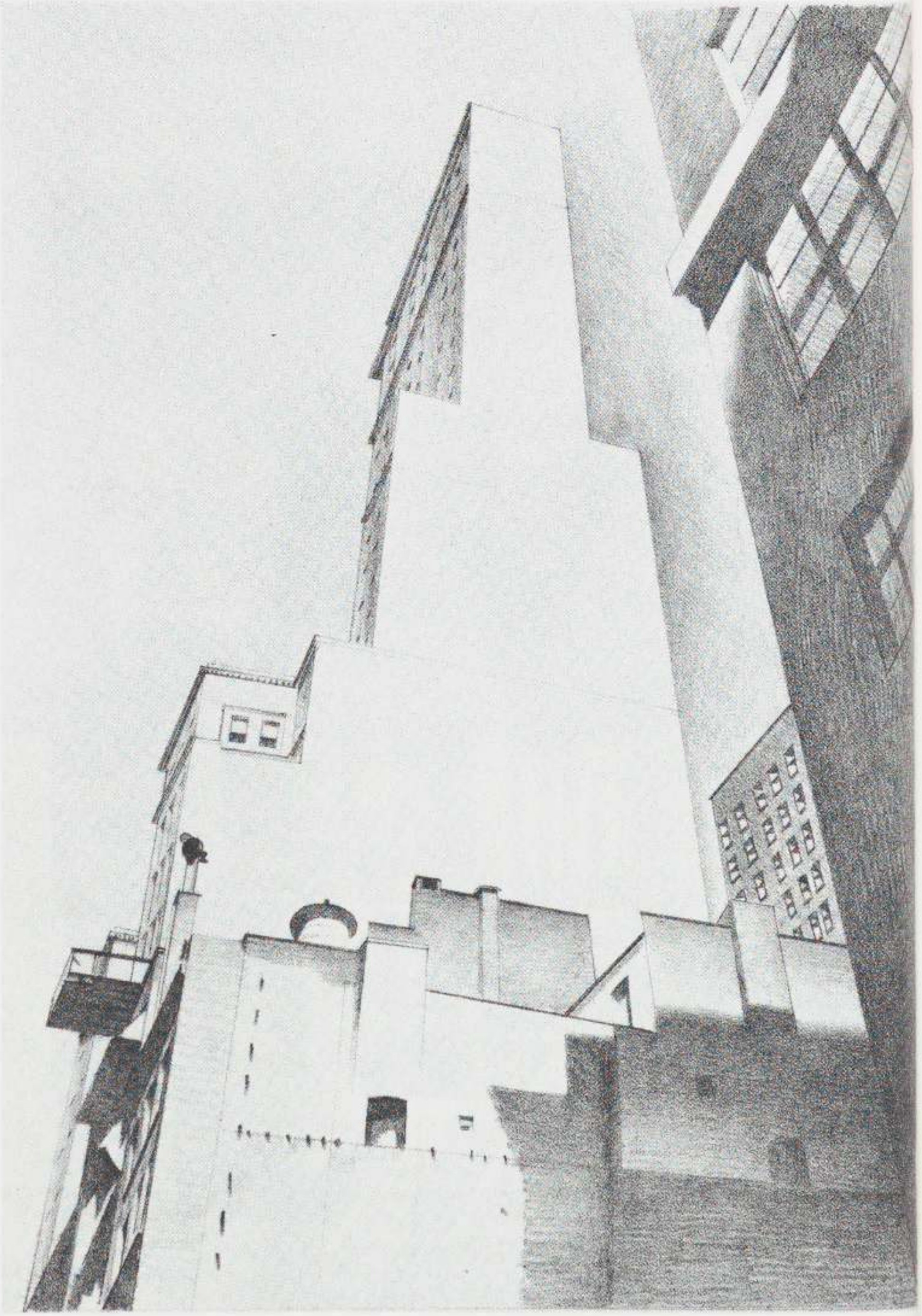


Matulka: New York. 1924.
Lithograph, 16¼ x 12½″

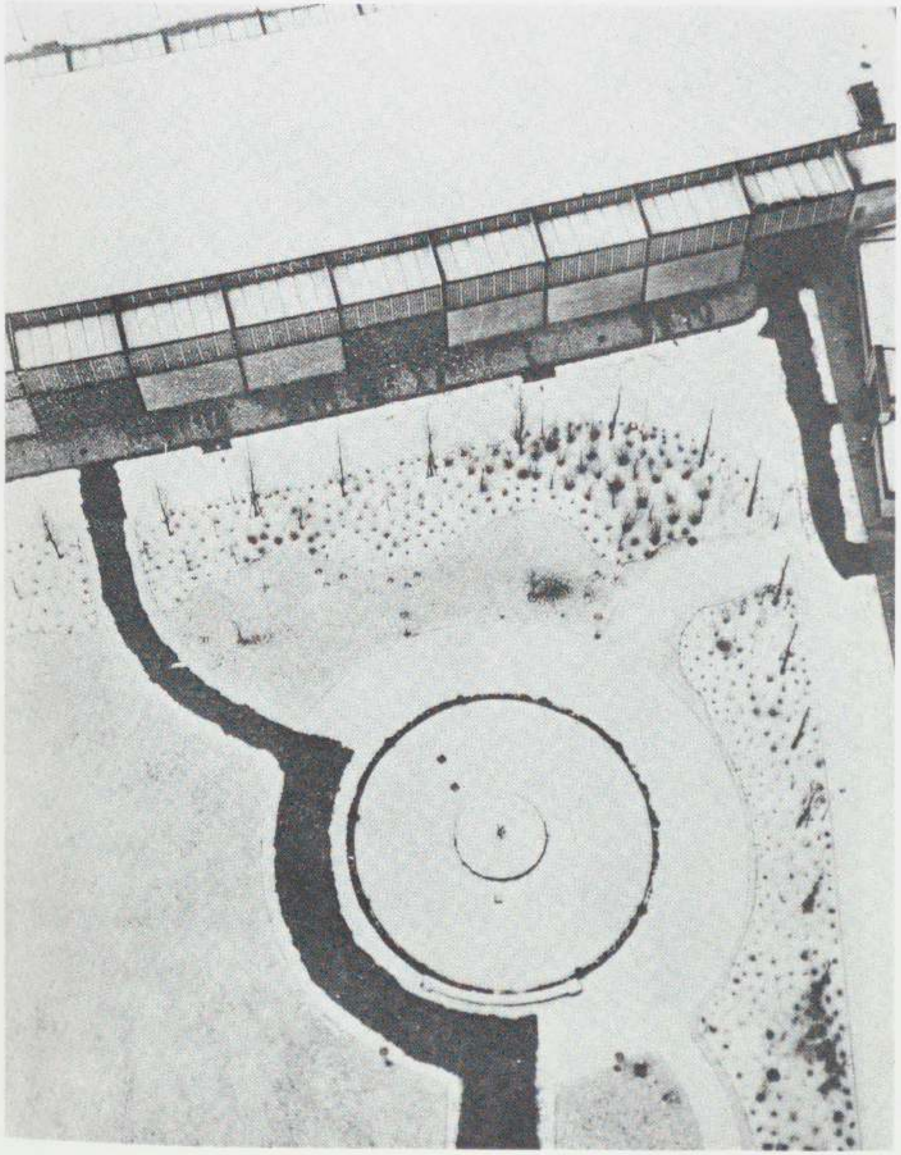
Sheeler: Delmonico Building. 1926.
Lithograph, 9¾ x 6⅝″

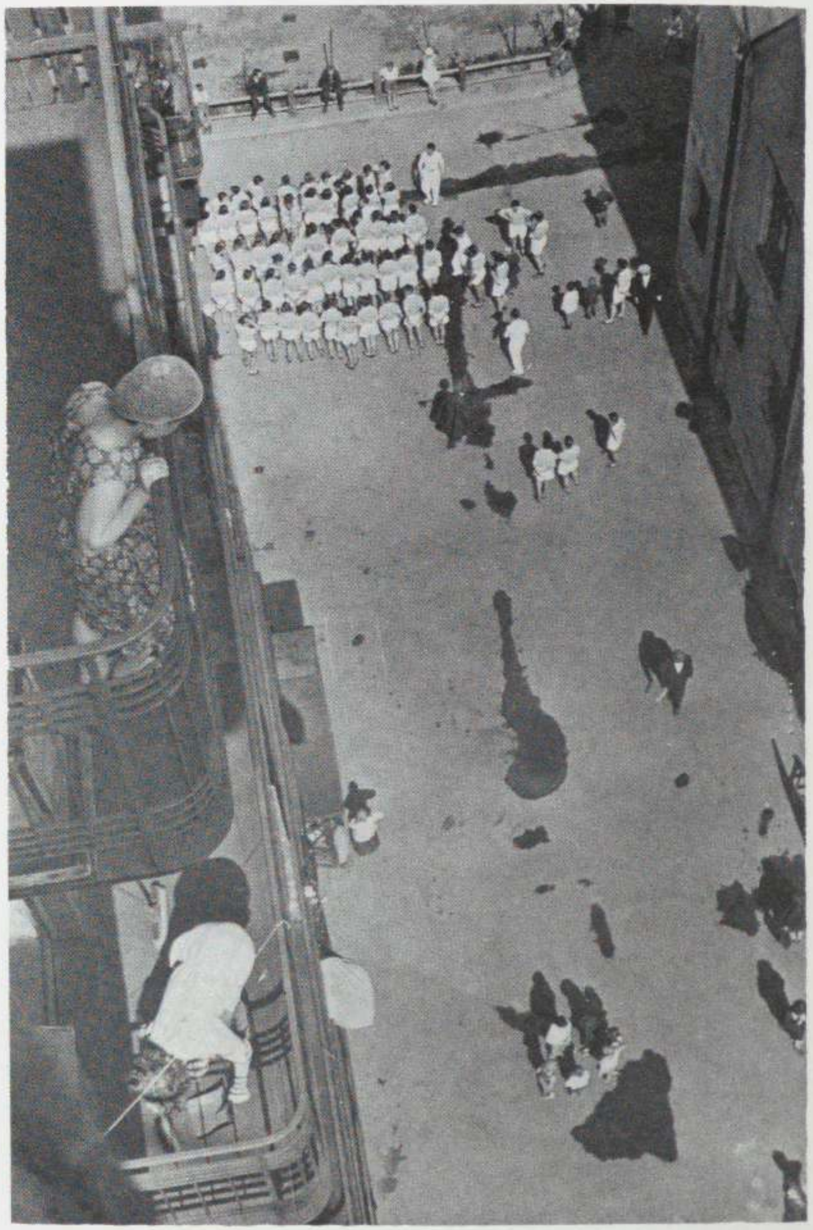
Davis: Place Pasdeloup. 1929.
Lithograph, 13¾ x 10⅞″


CAFE
DEGUSTATI
HUITRES ET
ESCARGOTS

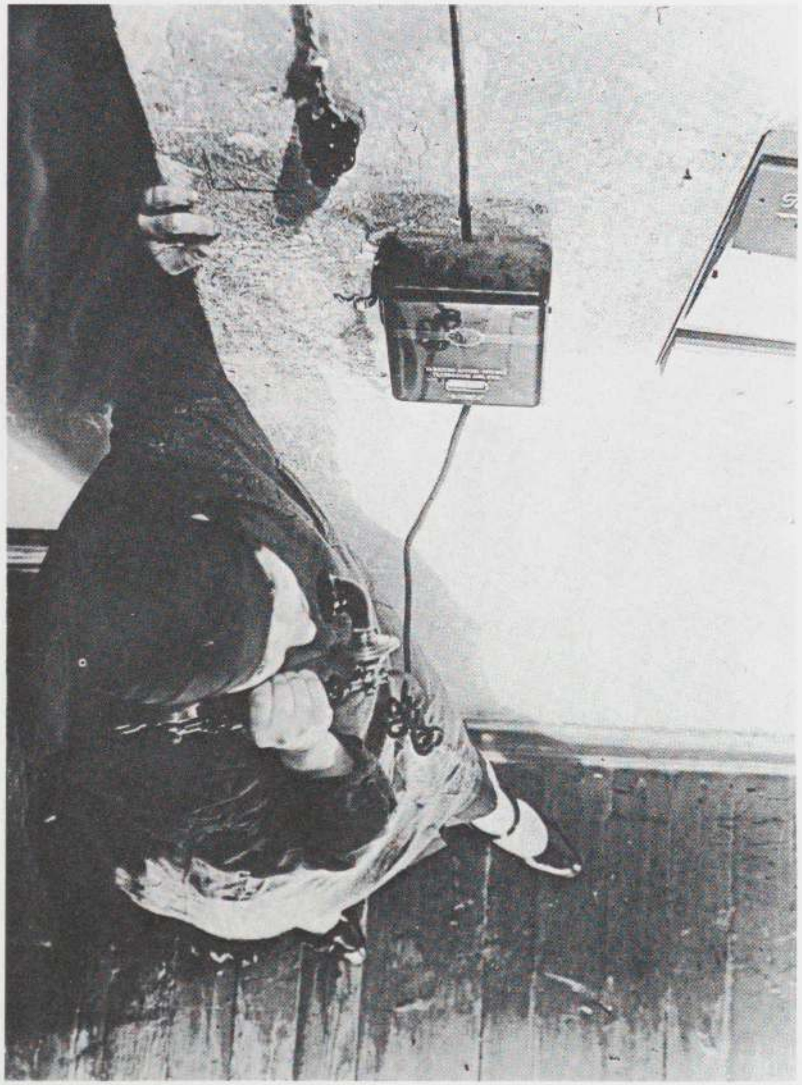


Moholy-Nagy: From the Radio Tower, Berlin. 1928.
Photograph, 11⅛ x 8⅜″

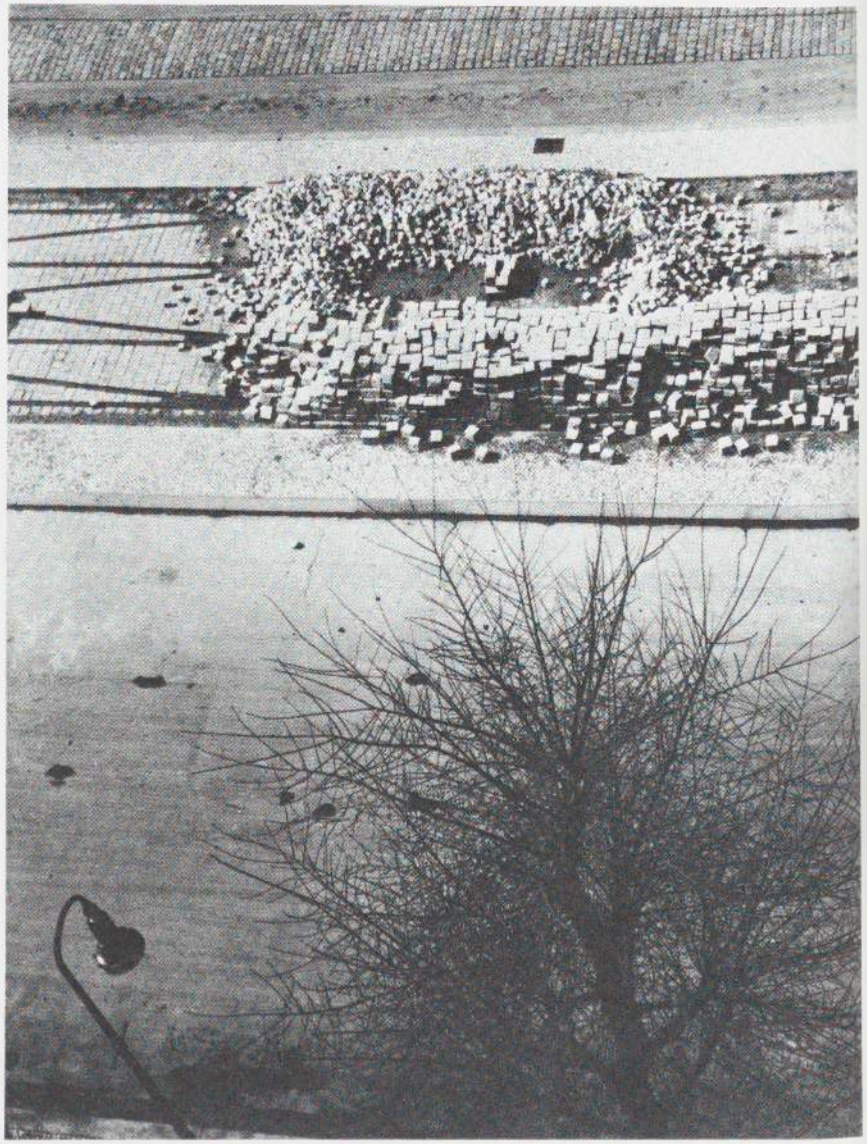




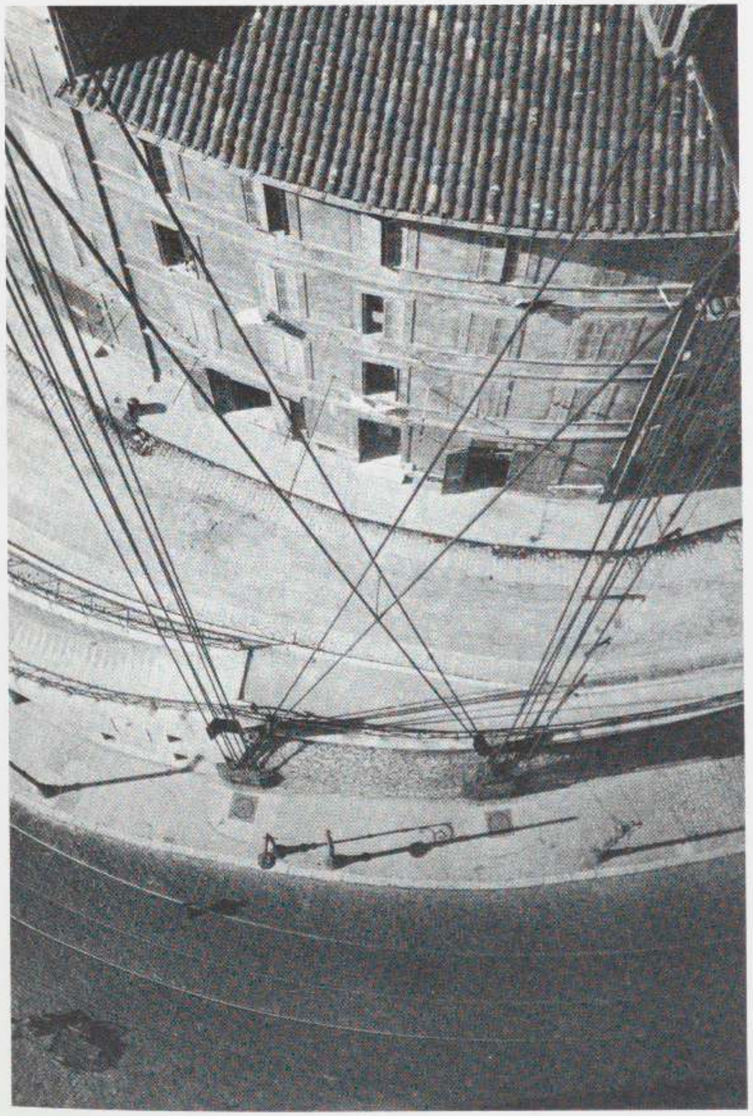
Rodchenko: Assembling for a Demonstration. 1928.
Photograph, 19⅜ x 12¾″



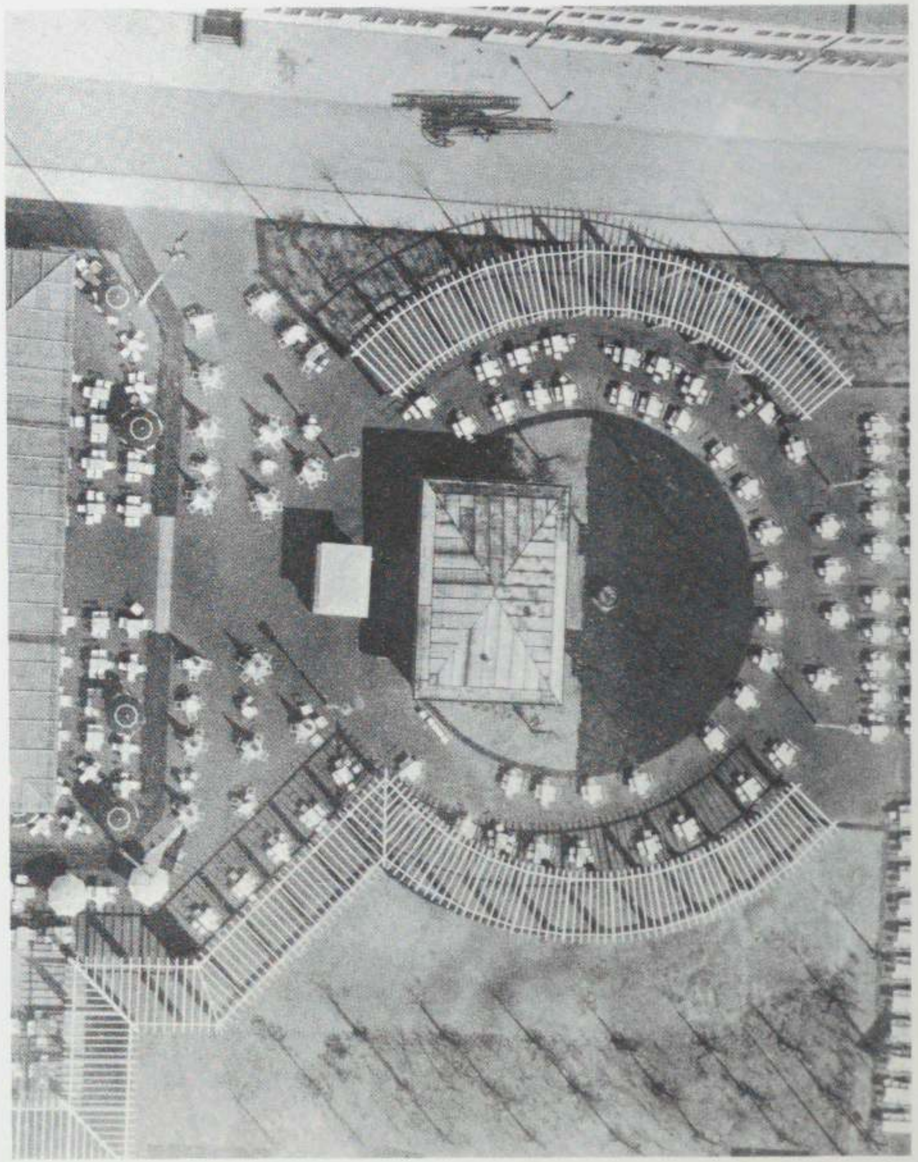
Rodchenko: At the Telephone. 1928.
Photograph, 15½ x 13⅜"



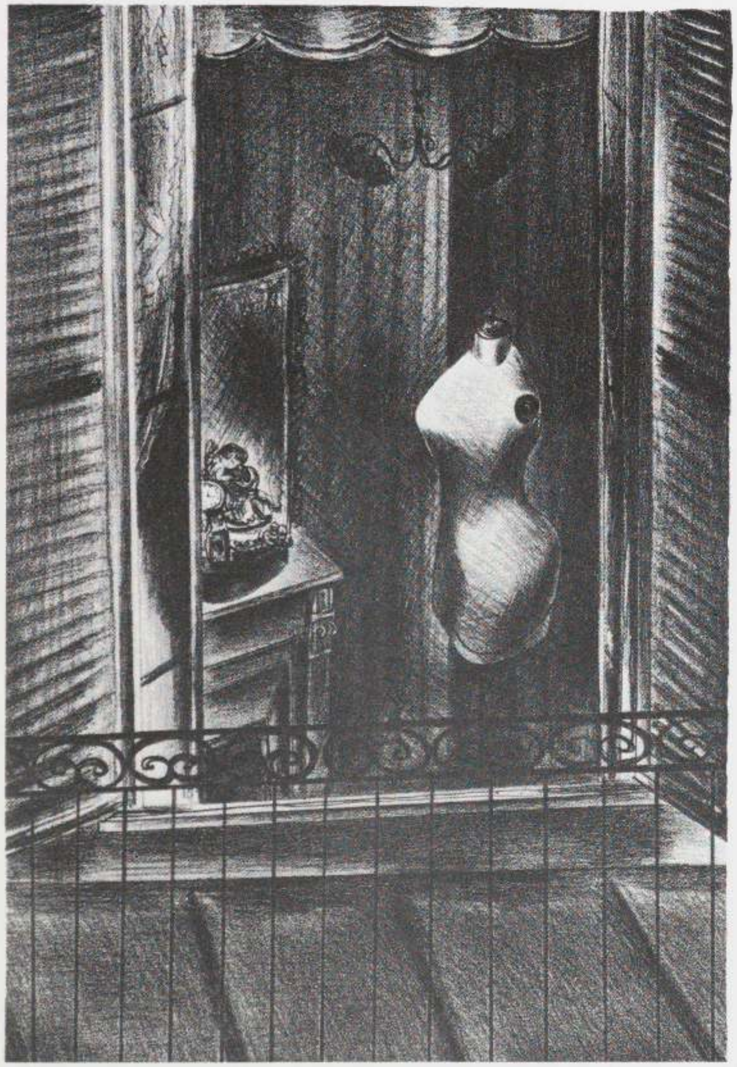
Moholy-Nagy: The Street, Winter, Berlin. 1926.
Photograph, 11⅝ x 8⅝"



Bayer: Marseilles. 1928.
Photograph, 14⅝ x 9½″

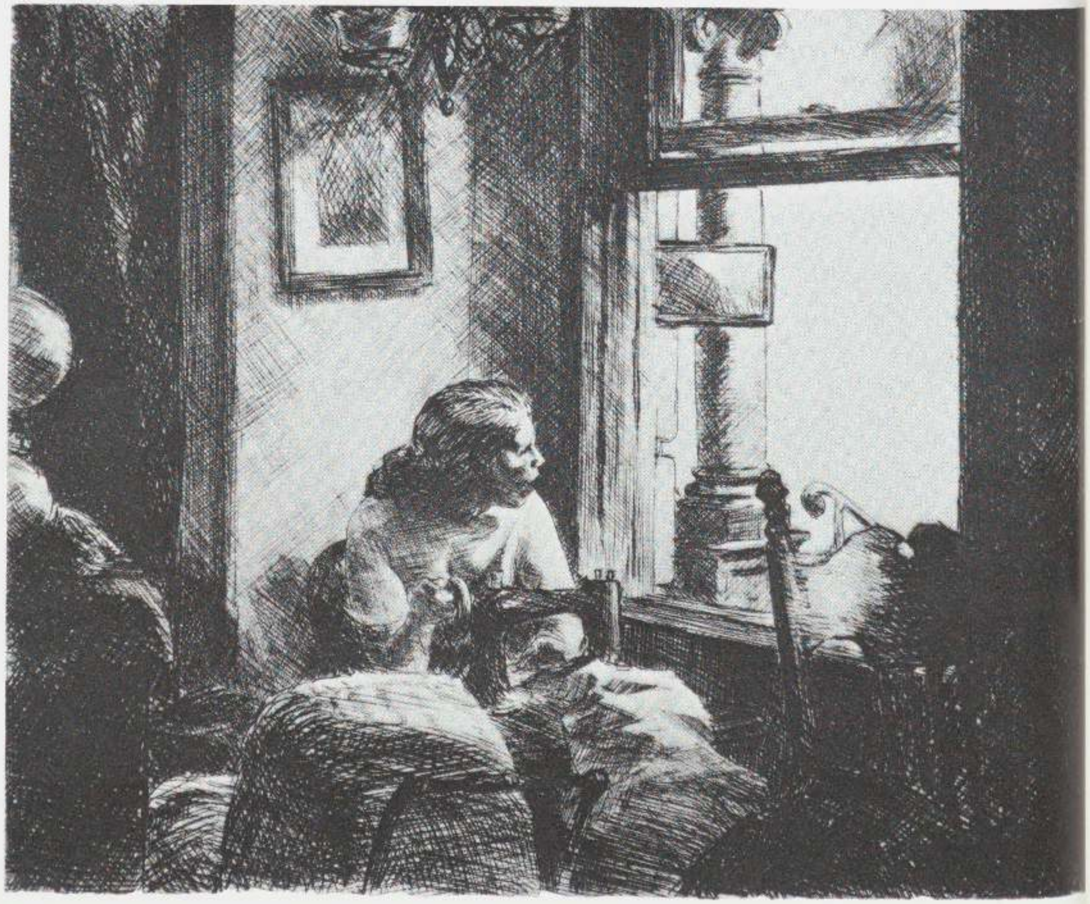


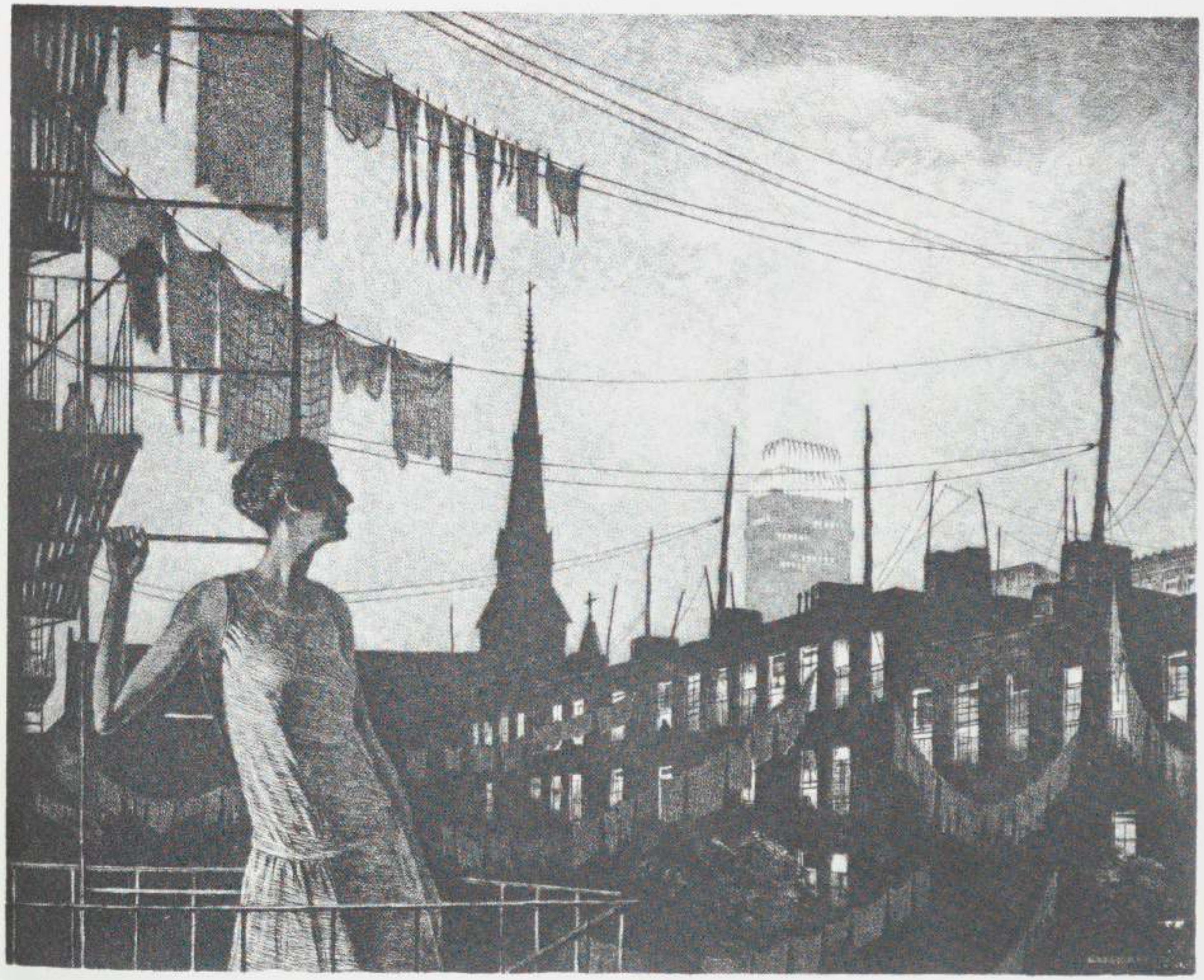
Moholy-Nagy: From the Radio Tower, Berlin. 1928.
Photograph, 13¾ x 10½″



Kuniyoshi: Interior with a Dress Form. 1928.
Lithograph, 12½ x 8½"

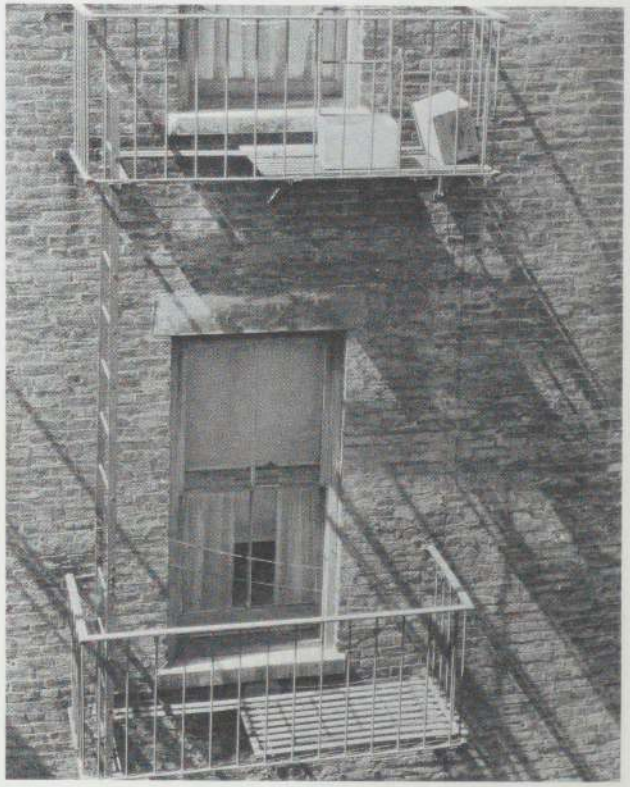
Hopper: East Side Interior. 1922.
Etching, 7⅞ x 9⅞"

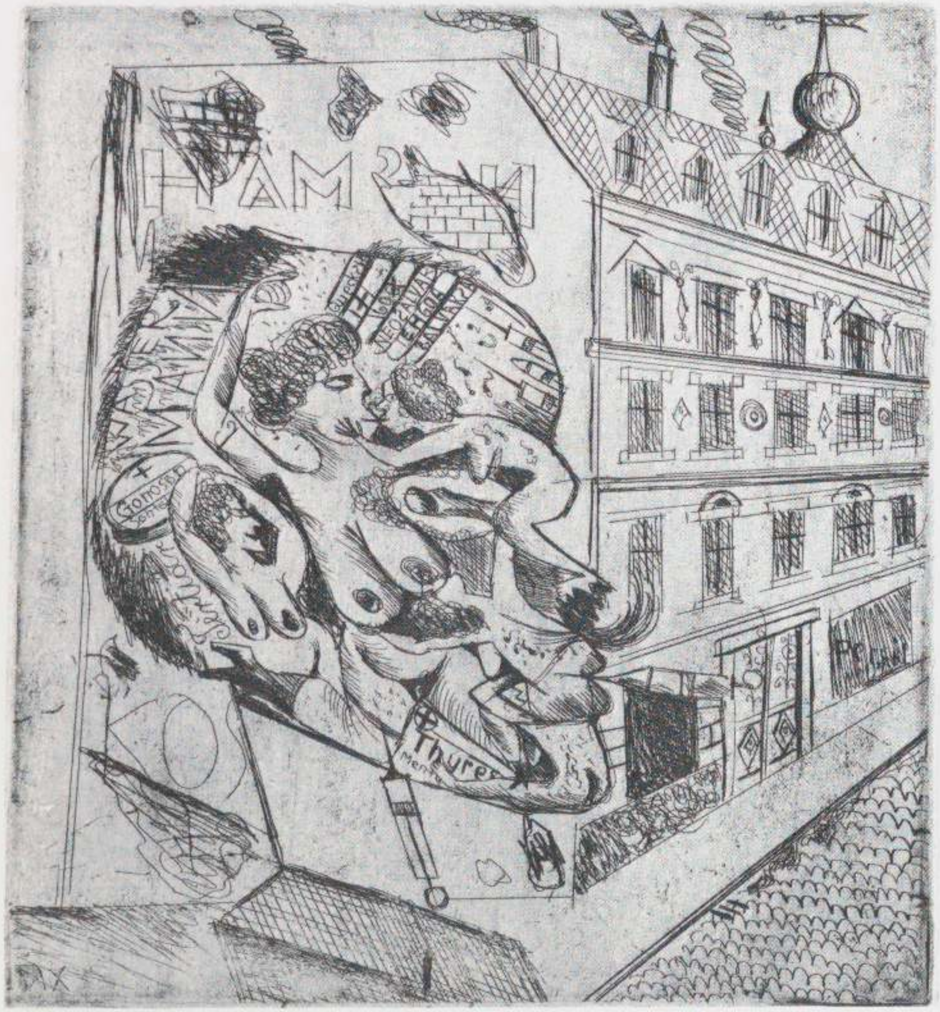




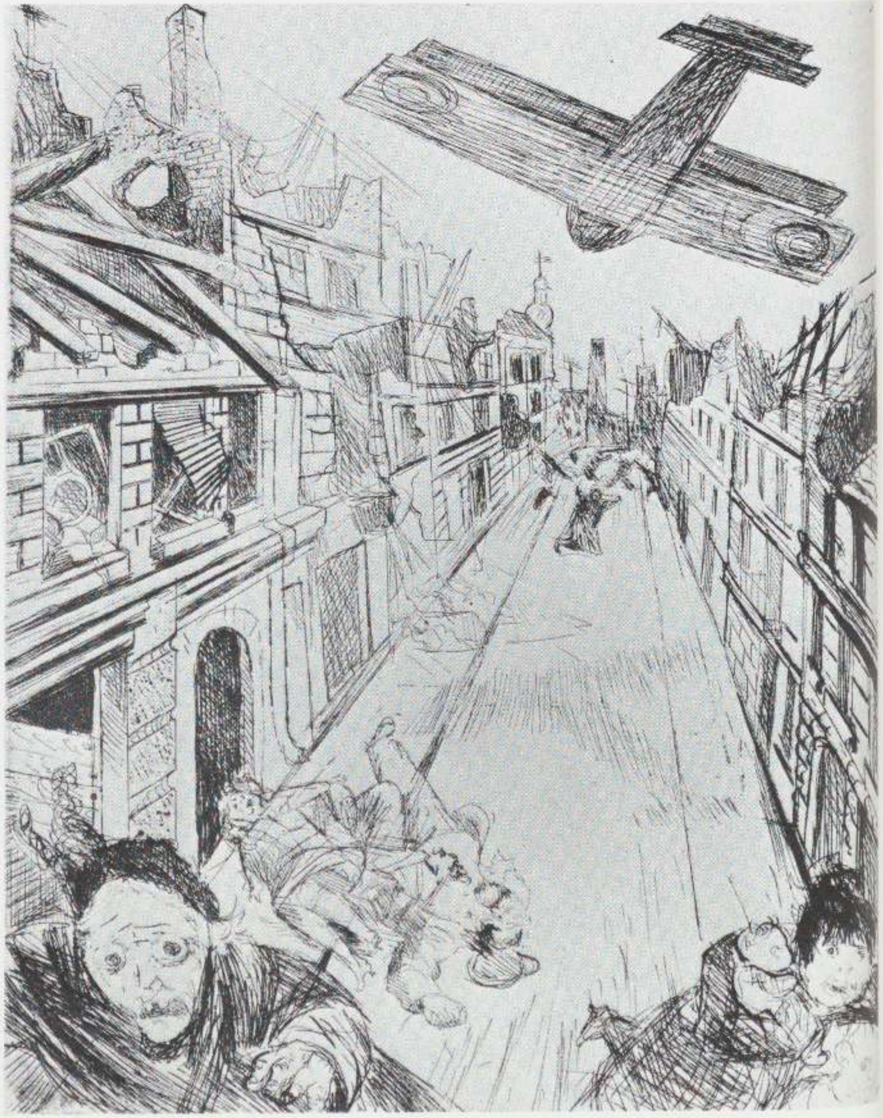
Lewis: The Glow of the City. 1929.
Drypoint, 11½ x 14⅜″

Steichen: Laughing Boxes, West 86th Street. c. 1922.
Photograph, 16⅝ x 13⅛″

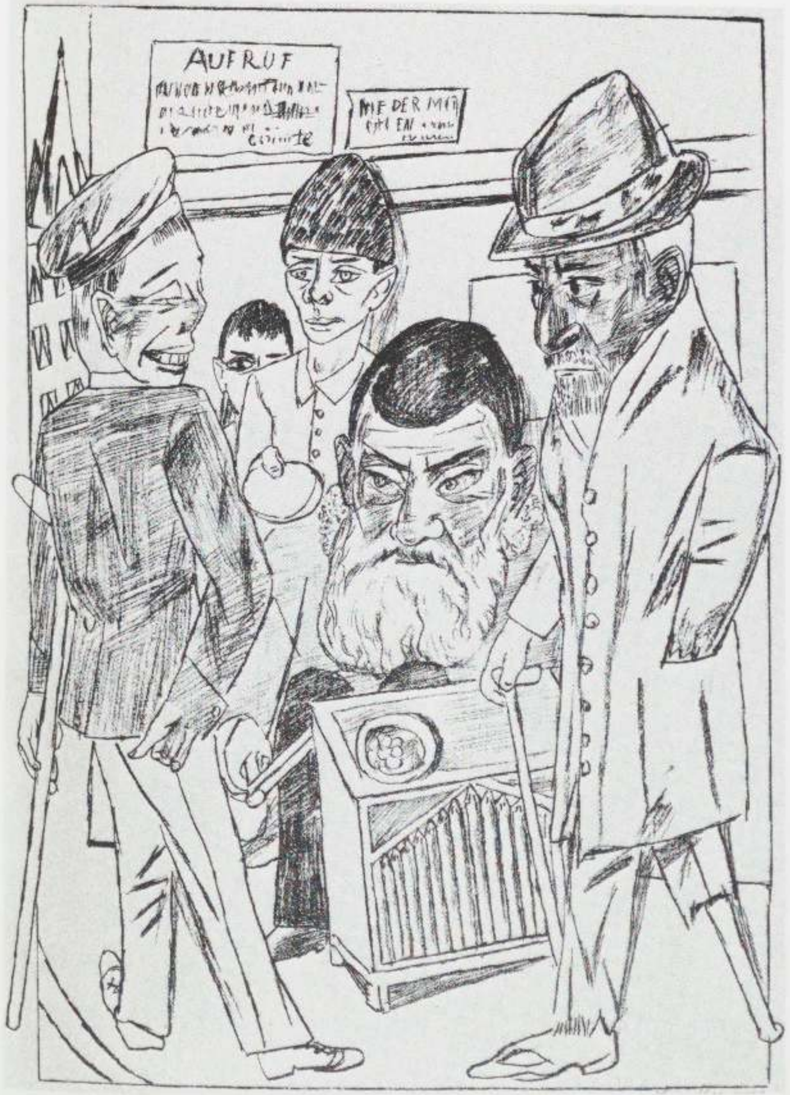




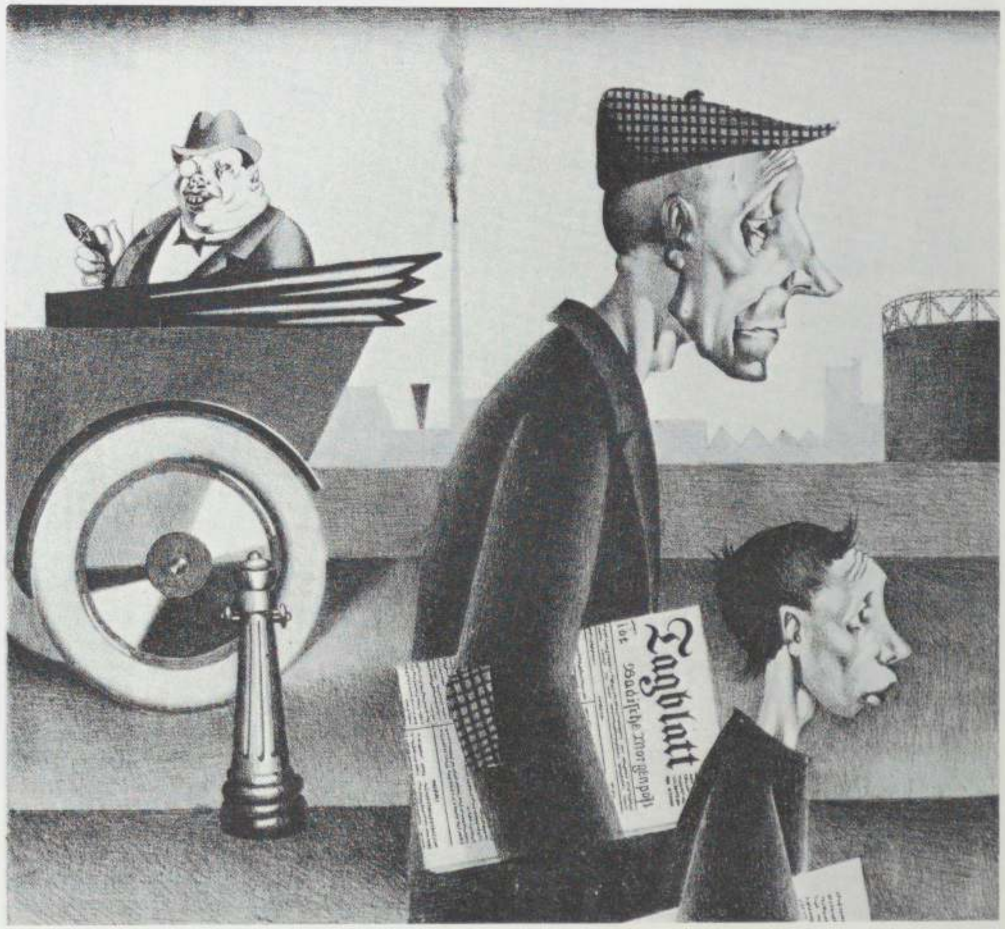
Dix: Syphilitic. 1920.
Etching, 9¾ x 8⅞"



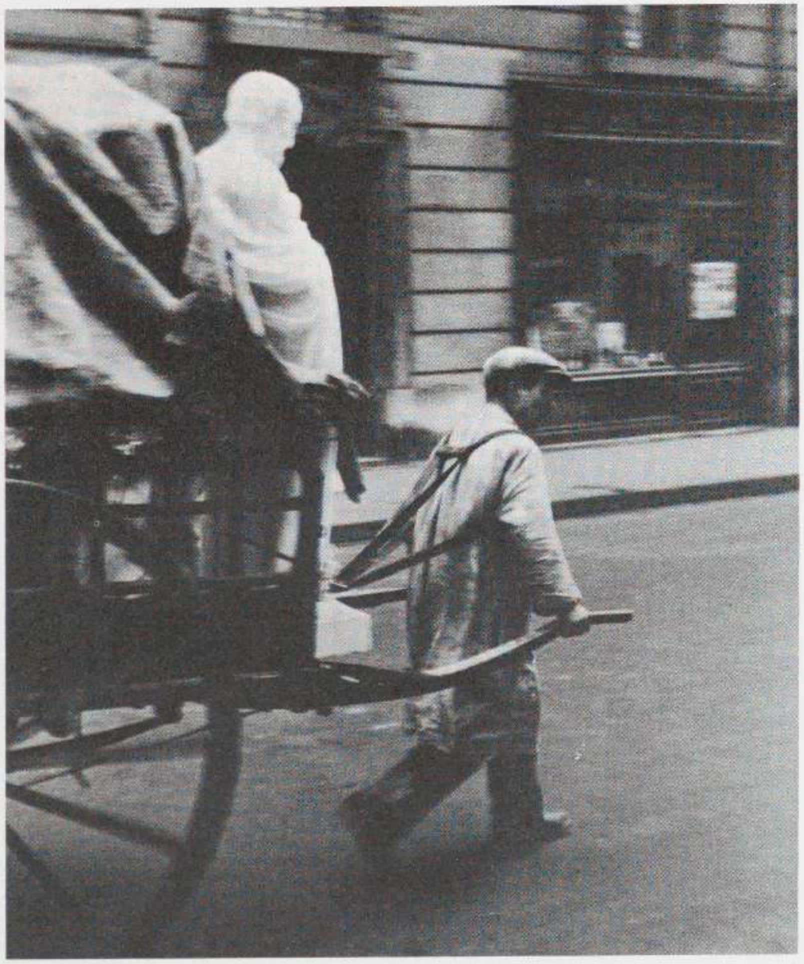
Dix: The Bombing of Lens. 1924.
Etching and drypoint, 11¾ x 9⅝"



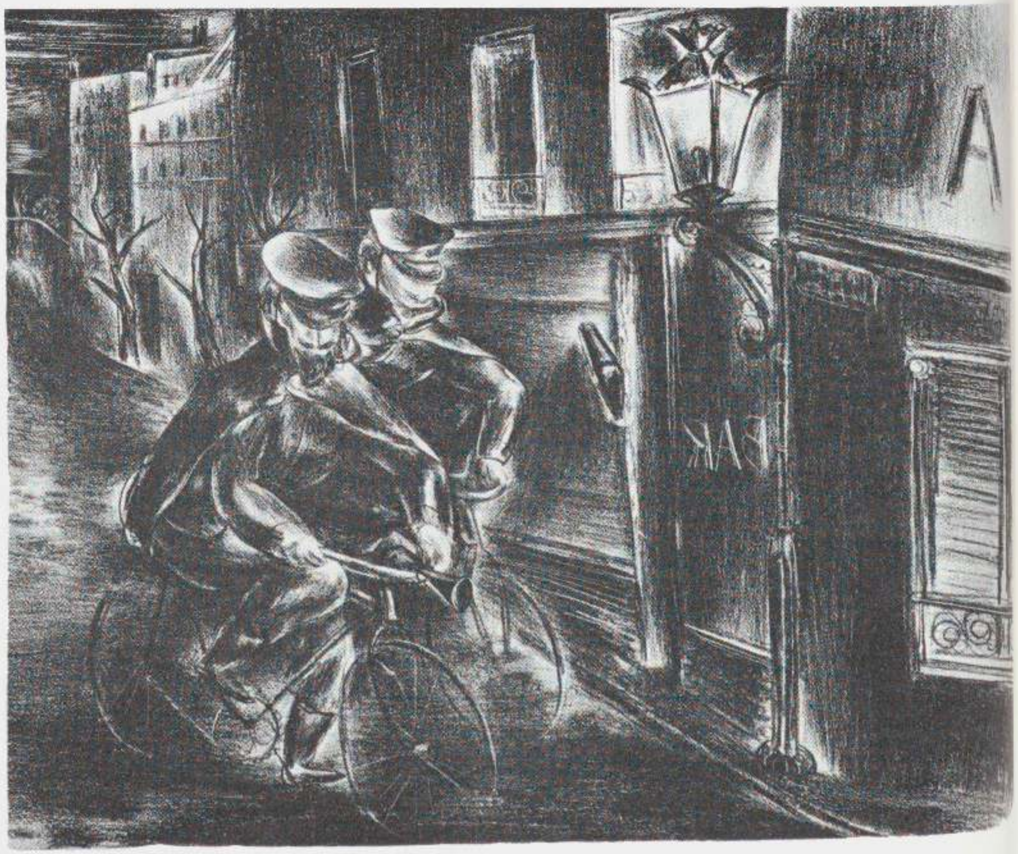
Beckmann: Beggars. 1922.
Lithograph, 18⅜ x 13⅛"



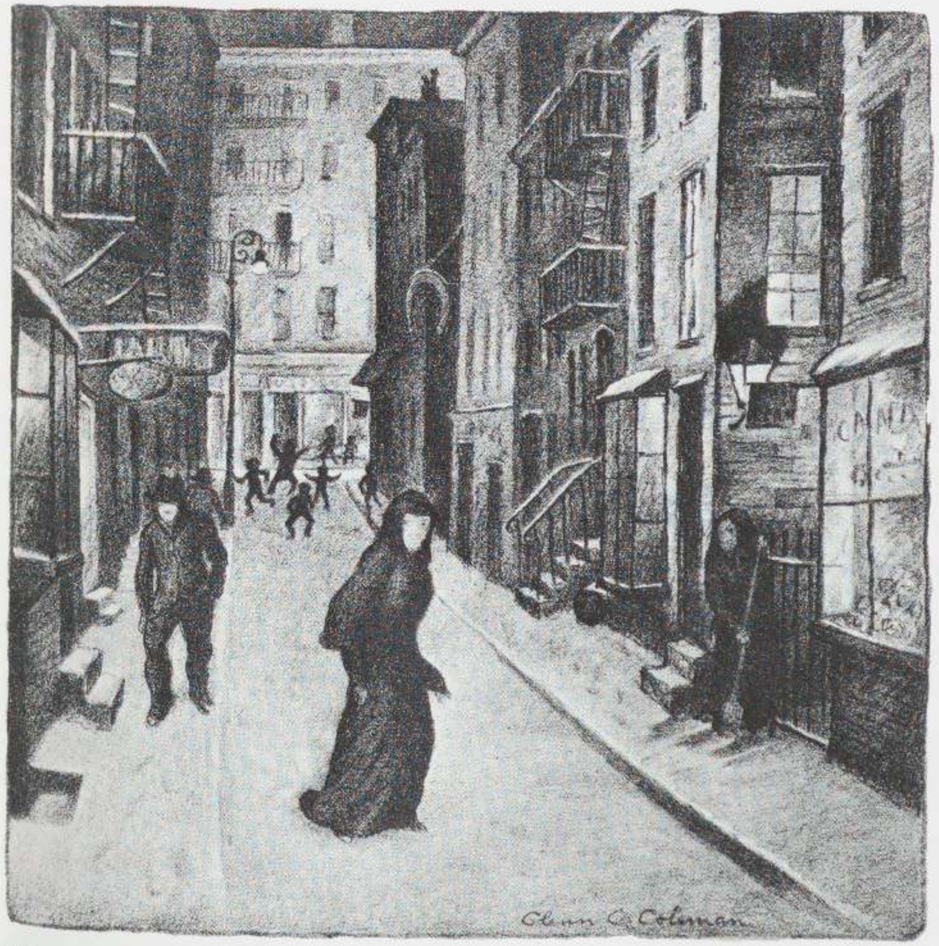
Schölz: Daily Newspaper. 1922.
Lithograph, 7⅝ x 8⅝"



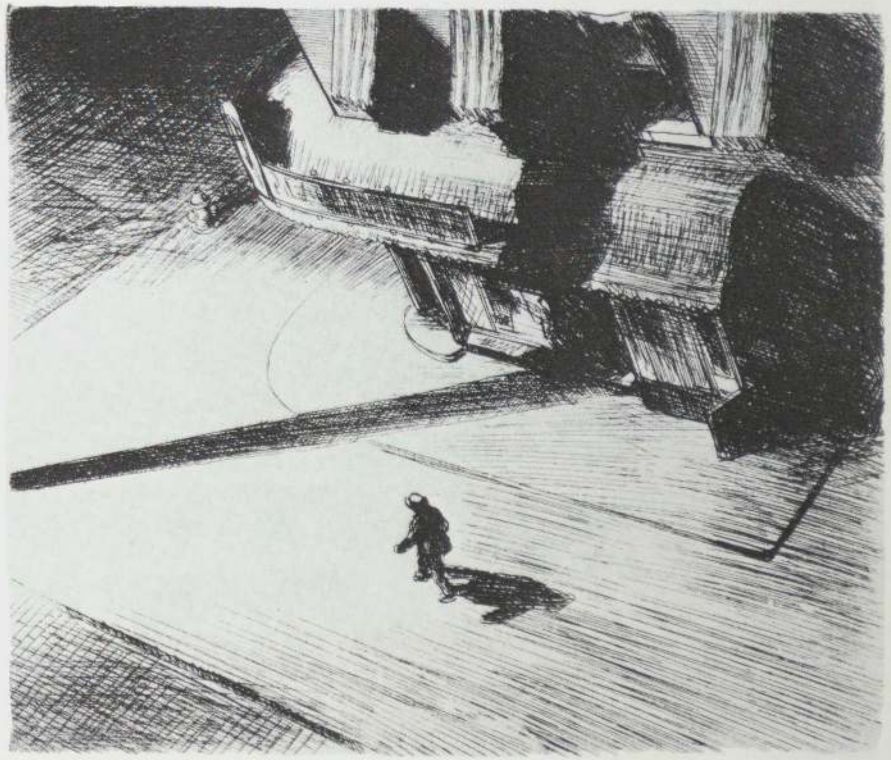
Kertész: Montparnasse. 1928.
Photograph, 16⅜ x 13½"



Kuniyoshi: Night Police in Paris. 1928.
Lithograph, 8½ x 10¾"

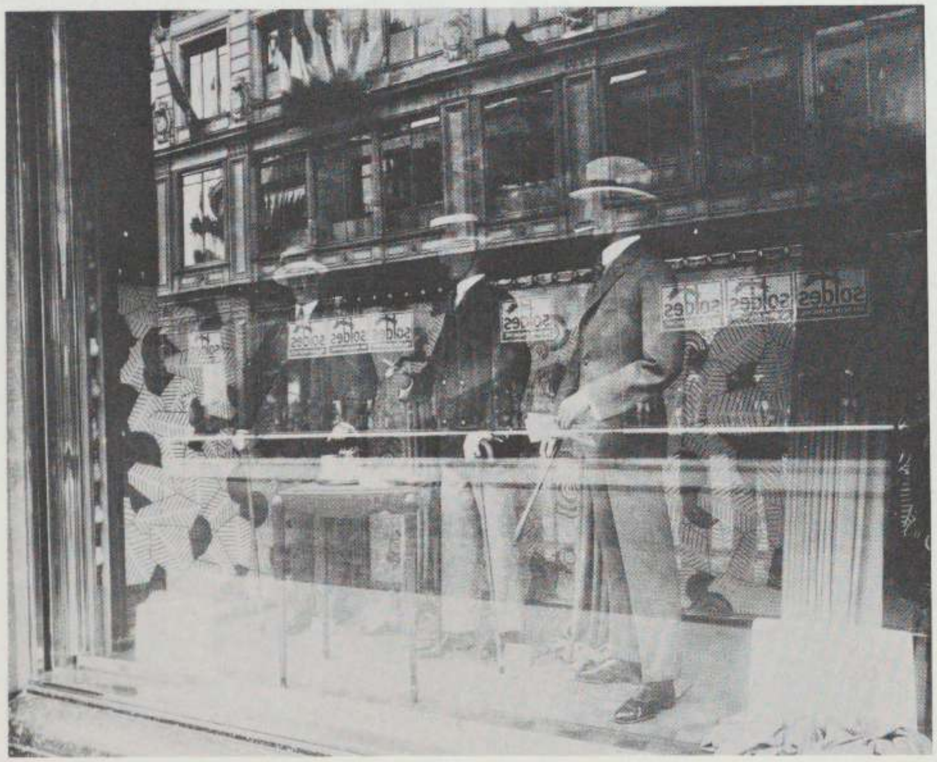

Glenn O. Coleman

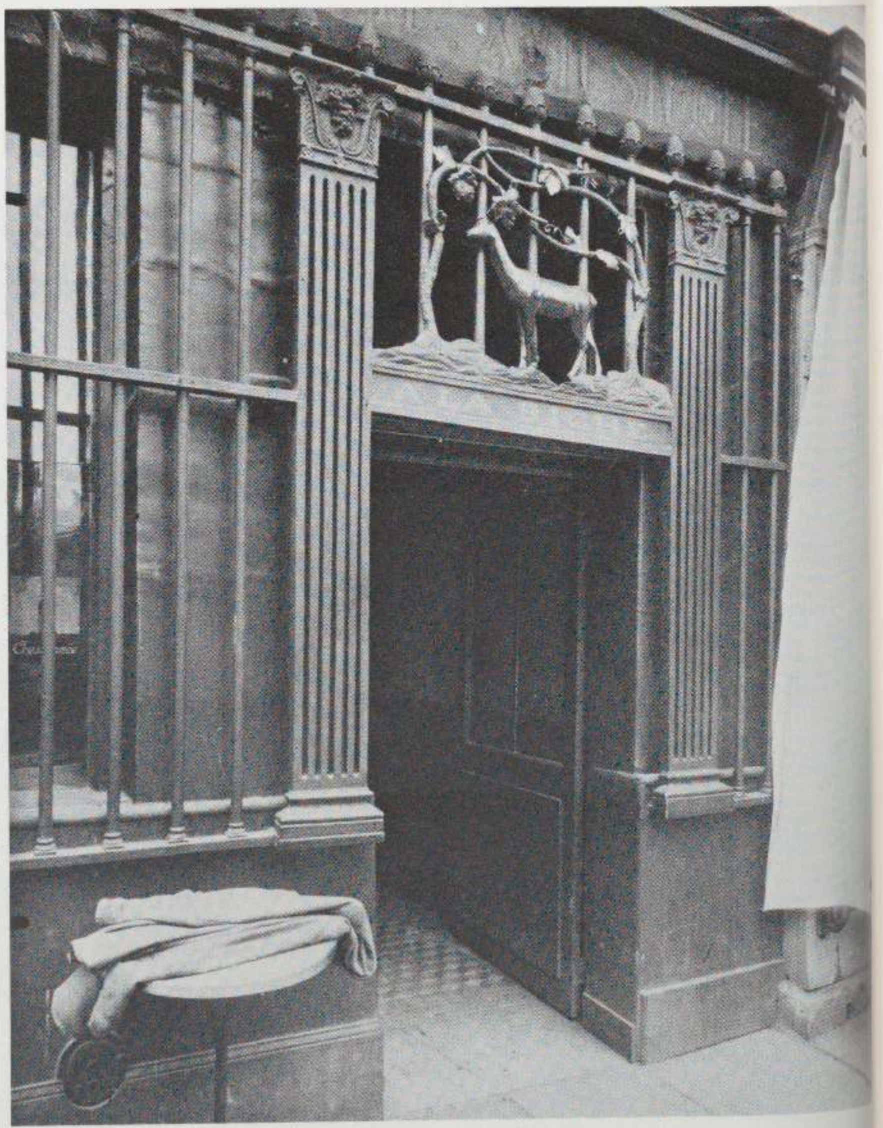
Coleman: Minetta Lane. 1928.
Lithograph, 11¼ x 11″



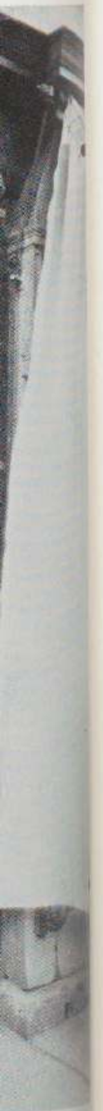
Hopper: Night Shadows. 1921.
Etching, 6⅞ x 8¼″

Atget: Au Bon Marché—Department Store. 1926.
Photograph, 6⅞ x 8¾″

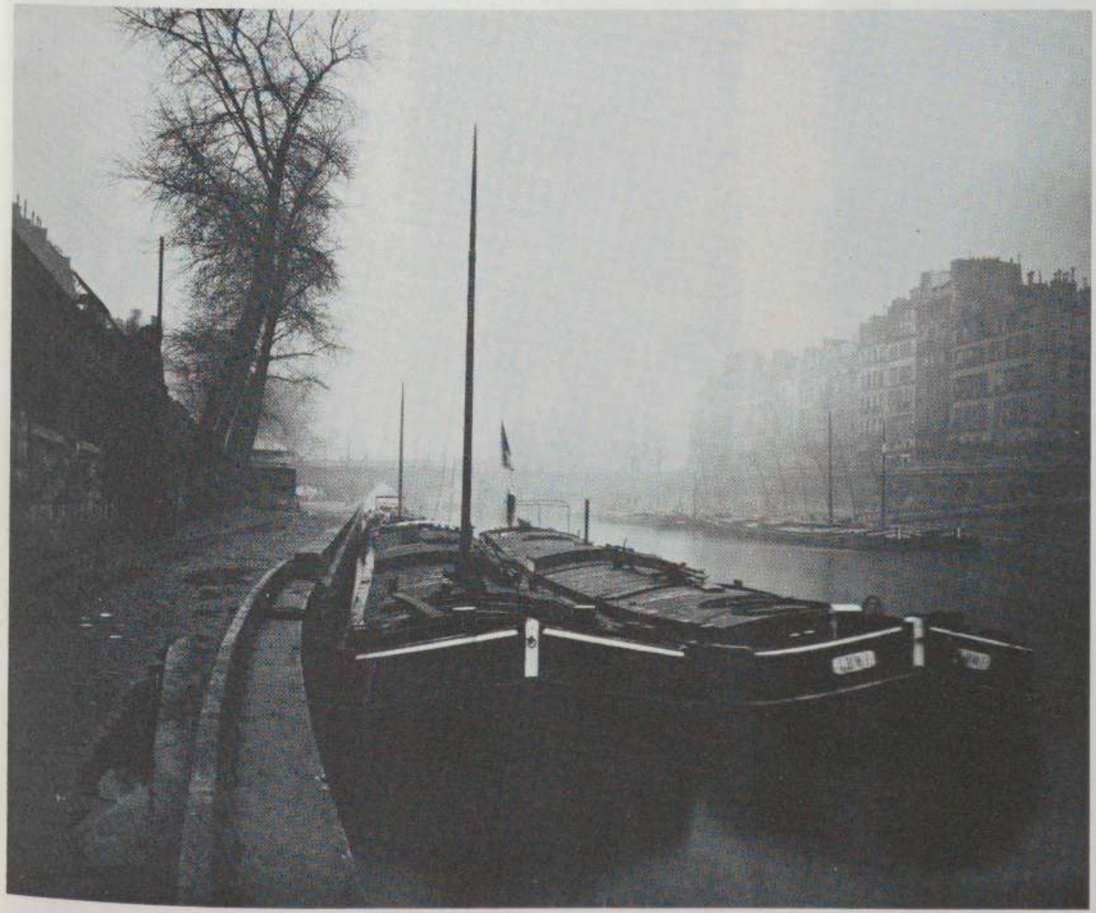


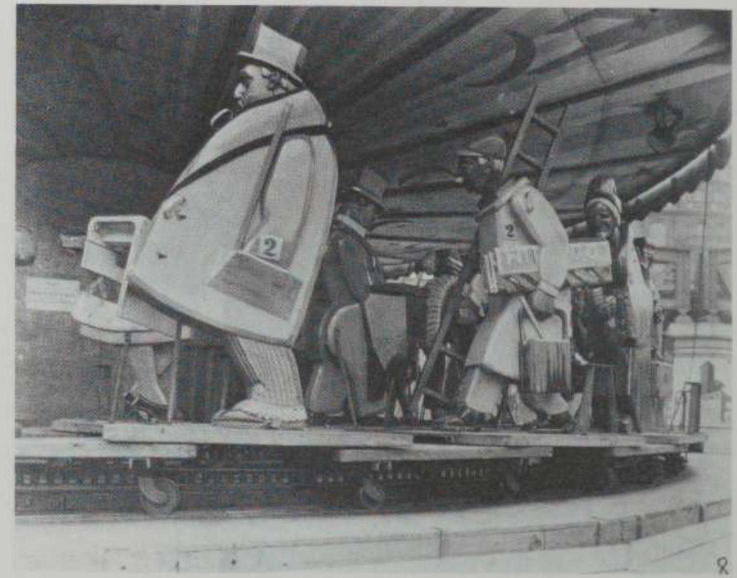


Atget: Rue Geoffroy-Saint-Hilaire. 1922.
Photograph, 8⅞ x 6⅞″



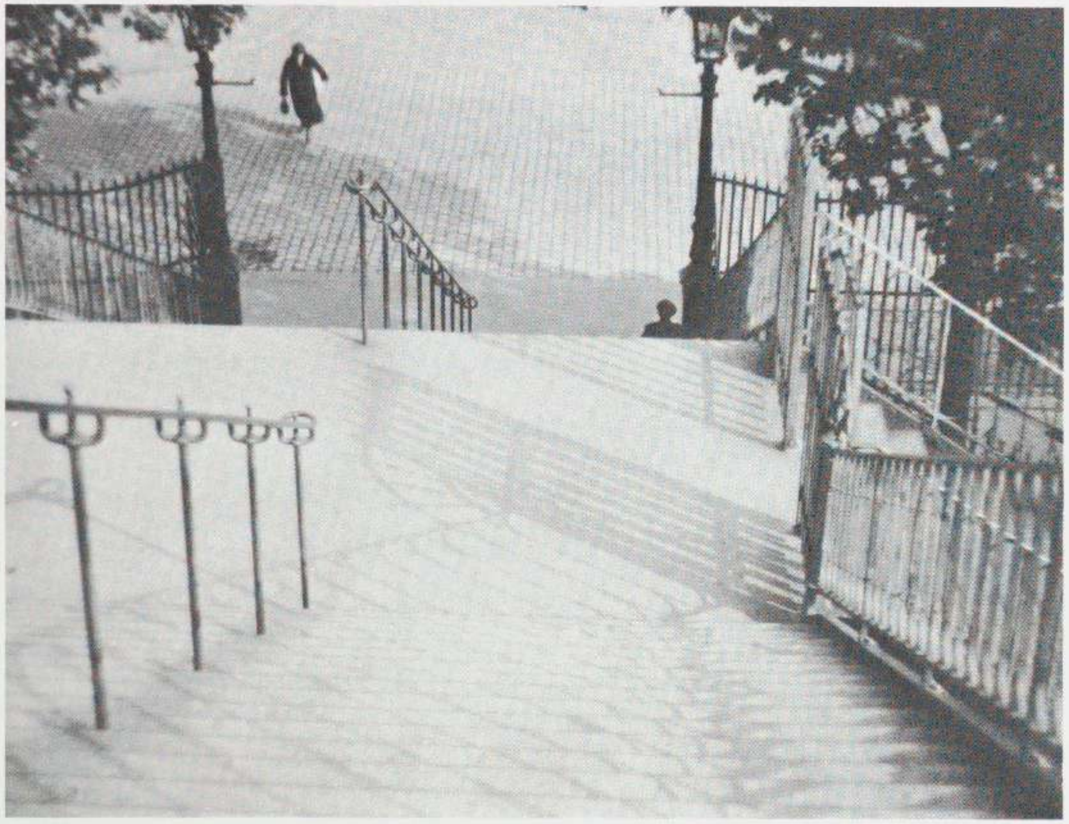
Atget: The Quays. 1923.
Photograph, 8¾ x 6⅞″

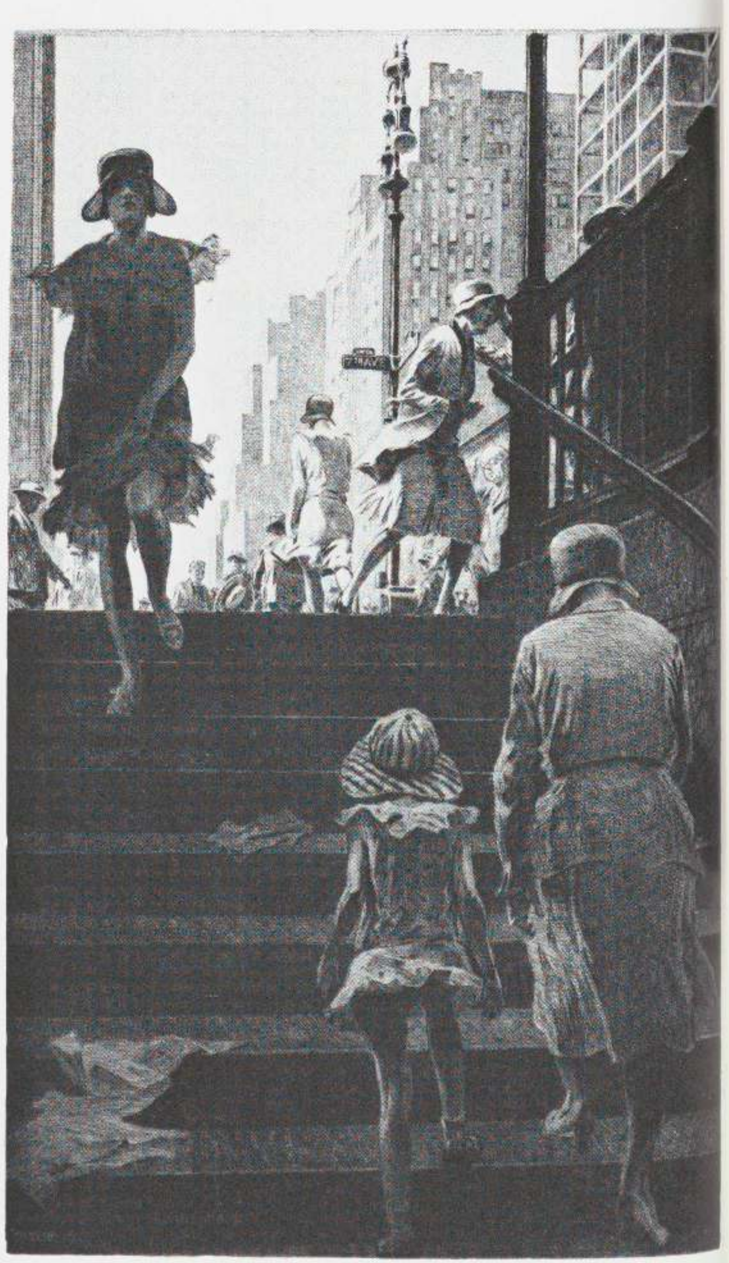




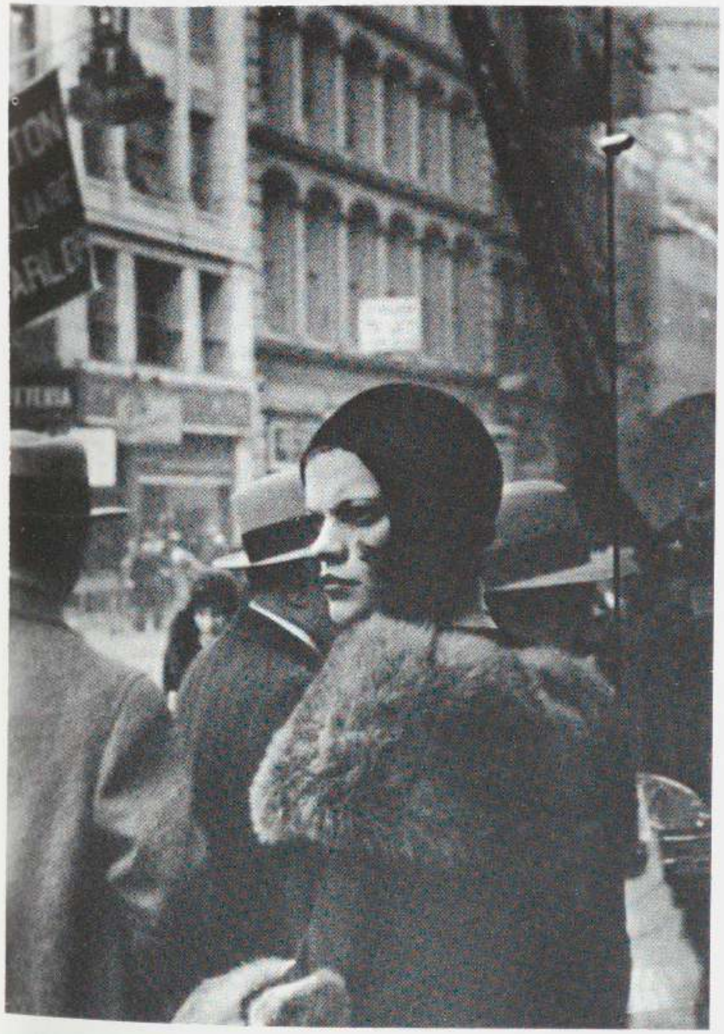
Atget: Paul Poiret's Carrousel, *La Vie Parisienne*.
1925. Photograph, 6¾ x 8¾″

Kertész: Montmartre. 1927.
Photograph, 6⅛ x 8⅛″



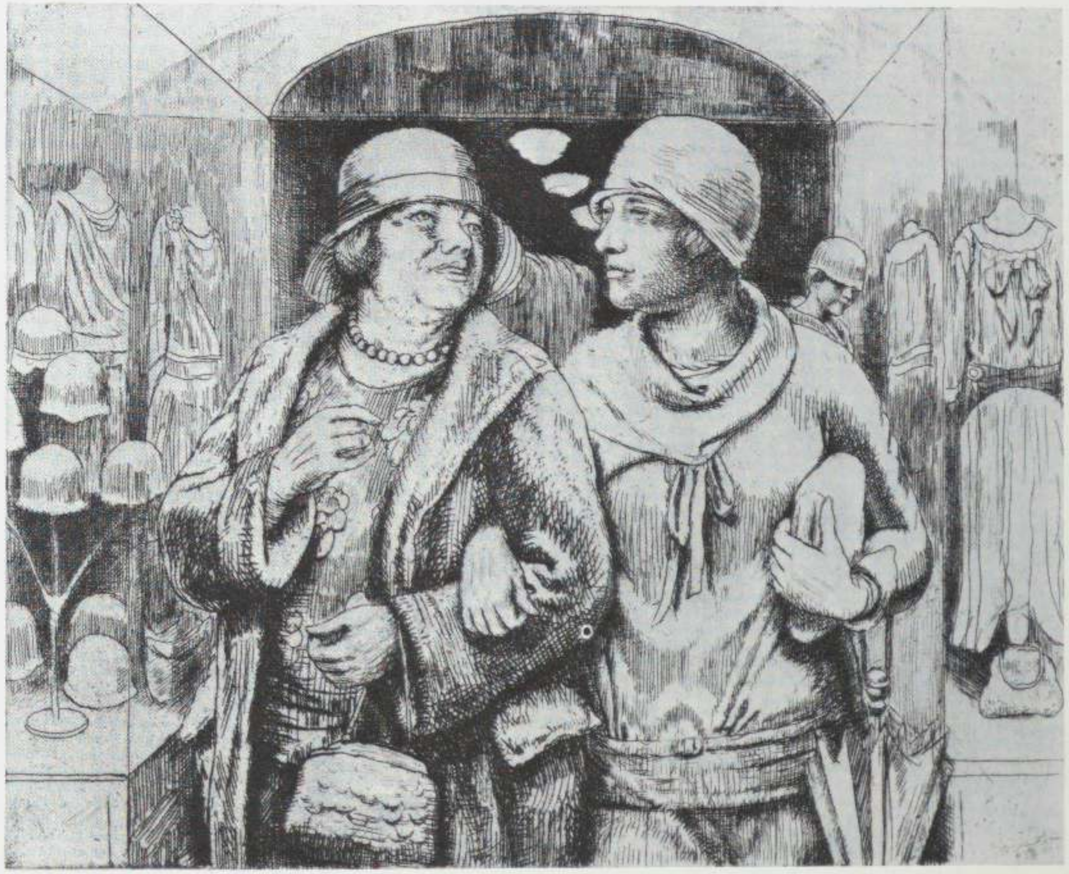


Lewis. Subway Steps. 1929.
Etching and drypoint, 13¾ x 8¼″

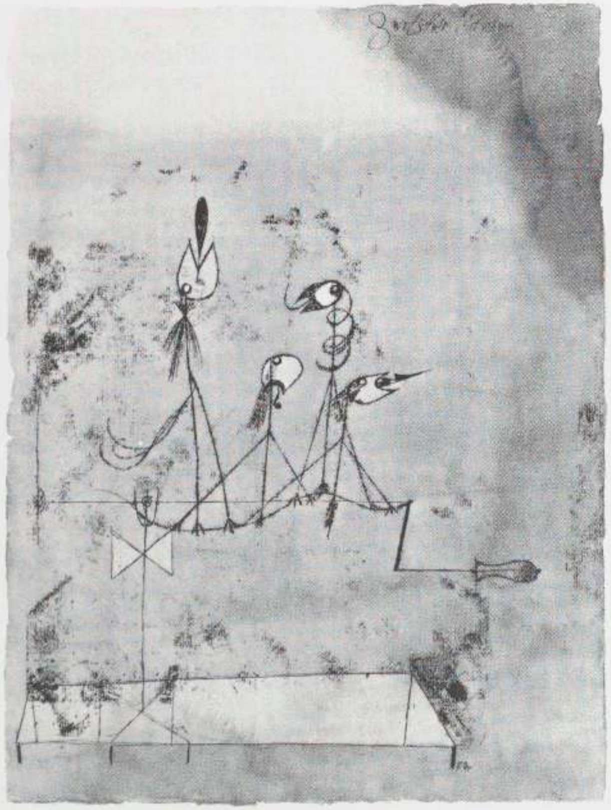


Evans: Girl on Fulton Street. 1929.
Photograph, 7½ x 5¼"

Miller: Leaving the Shop. 1929.
Etching, 7⅞ x 9⅞"



THE MACHINE



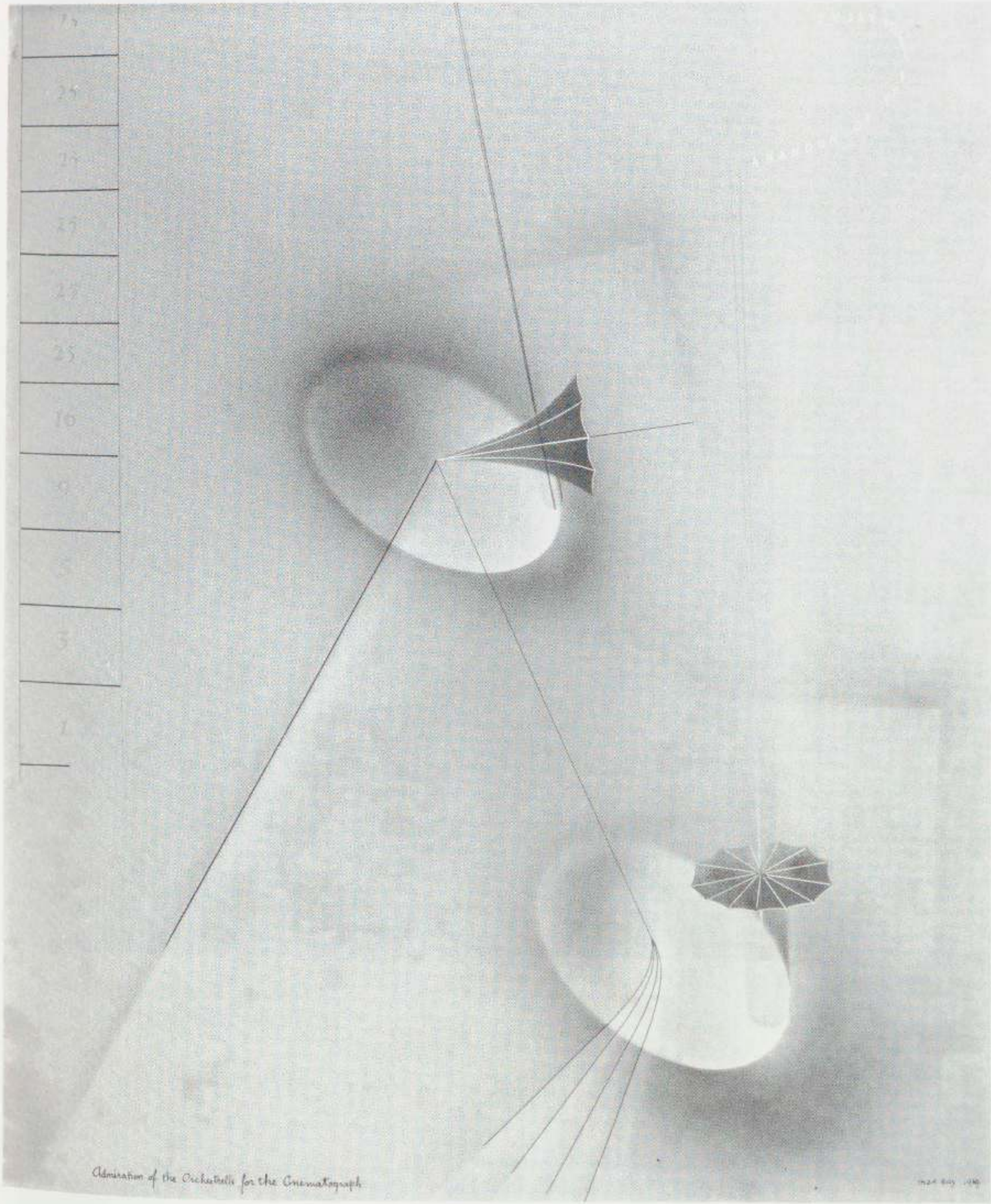
Klee: Twittering Machine. 1922.
Watercolor, pen and ink on transfer drawing, 16¼ x 12″

At left and right are machines that never existed. As with the collages of Max Ernst, their titles are important complements to their images. In Klee's *Twittering Machine*, the title identifies the subject. Once the crank is perceived, it can be turned, and four birds clatter into song. The watercolor was originally owned by the National Gallery in Berlin.

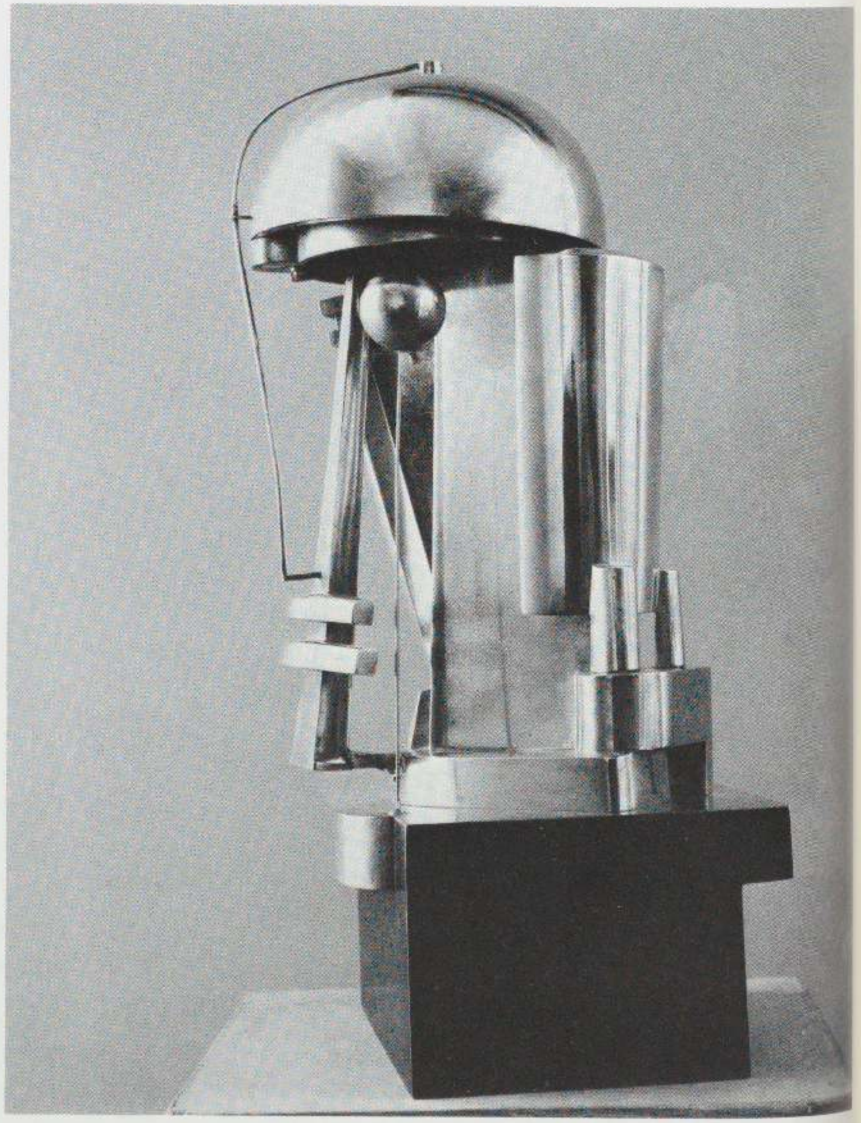
Man Ray's title, *Admiration of the Orchestrelle for the Cinematograph*, is more evocative and less descriptive of what is actually seen. Using airbrush and mechanical-drawing instruments, Man Ray attempts to remove any trace of manual dexterity. "The forms," he remembered, were "suggested by an old-fashioned phonograph horn, which in turn suggested a morning glory. The ladder to one side bears a series of numbers which is the progressive ratio in the development of a spiral—a form that occurred in man-made works as well as in nature." The drawing predates Man Ray's arrival in Paris as well as his career as a photographer.

Various aspects of the machine, the robot, and the automaton appear on the following pages. Some artists, for instance Belling and Höch, see man as a machine. Gabo's figures, equally inhuman, are constructed from the materials of the new age. Other artists, Covert, Léger, Lissitzky, and Picabia, translate into abstractions the rotating movements characteristic of some mechanical devices. Ernst's collages manufacture tear glands, sick horses, strange boats, and impossible dirigibles. The influence of the earlier painted mannequins of de Chirico can be seen in drawings by Bröckmann and Grosz and in the collage by Höch.

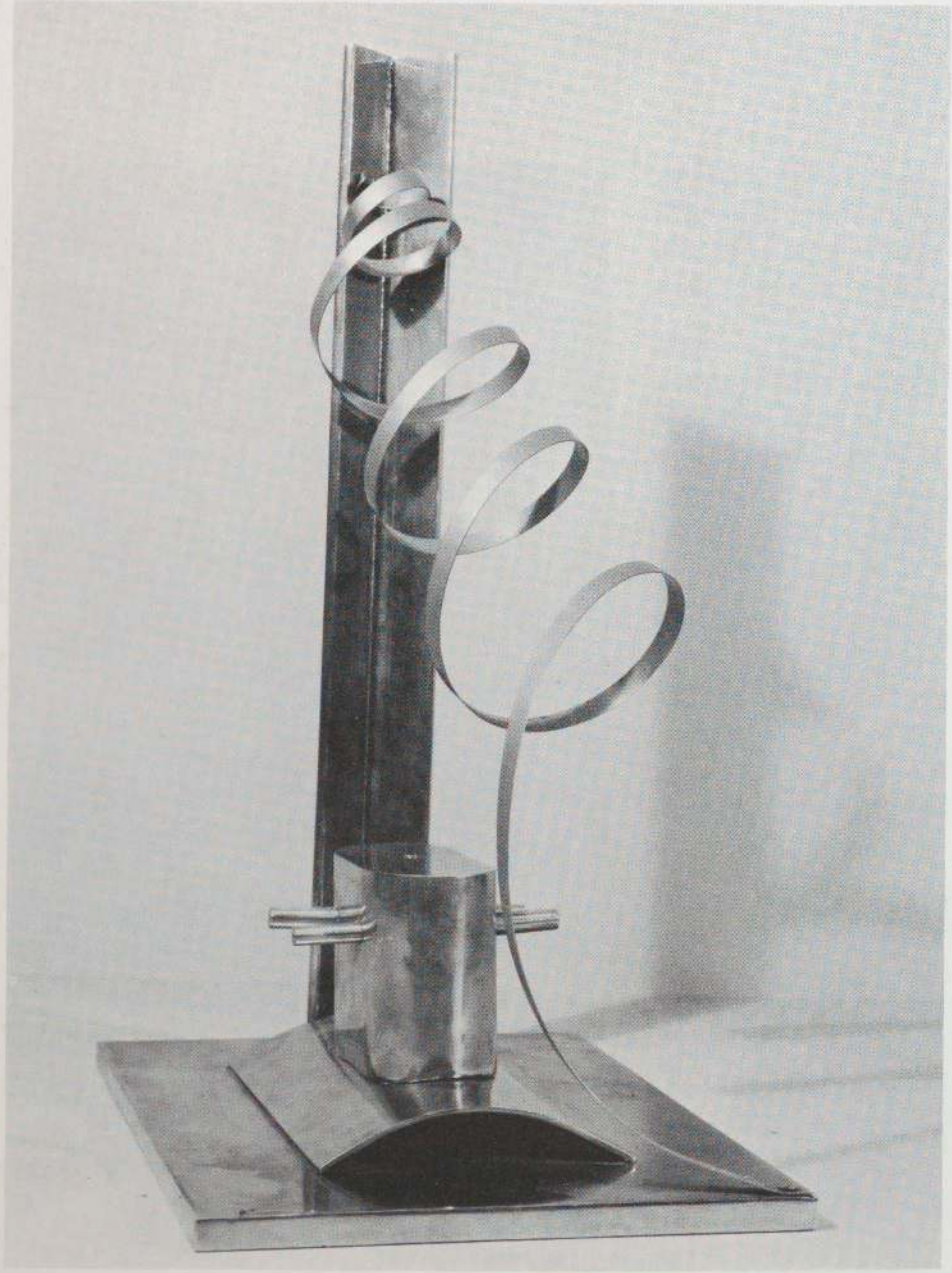
Printmakers and photographers depict actual machines, for instance, the locomotive, the automobile, the camera, and the electric fan. They also celebrate the machines of industrial architecture. The photographs by Sheeler were begun in 1927 when the artist received a commission from the Ford Motor Company to document the River Rouge Plant in Dearborn, Michigan. The theme became essential to the development of Sheeler's art. The Museum also owns his painting *American Landscape*, finished in 1930, which shows the cement plant at River Rouge.


Admiration of the Orchestrelle for the Cinematograph
Man Ray 1919

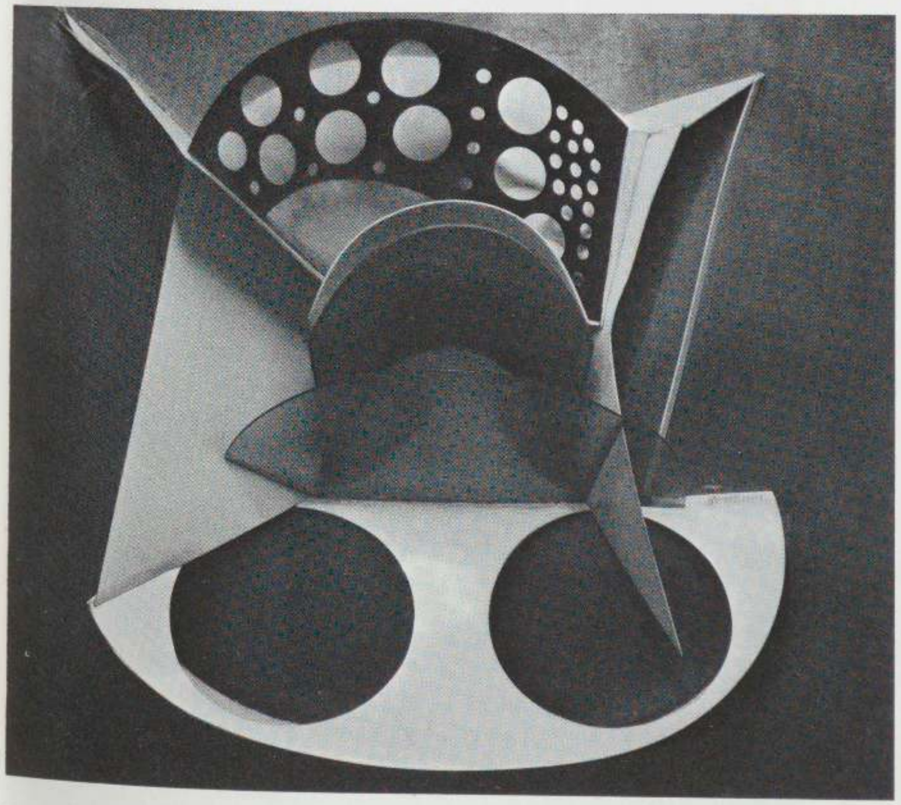
Man Ray: Admiration of the Orchestrelle for the Cinematograph. 1919. Gouache, wash, and ink, airbrushed, 26 x 21½″



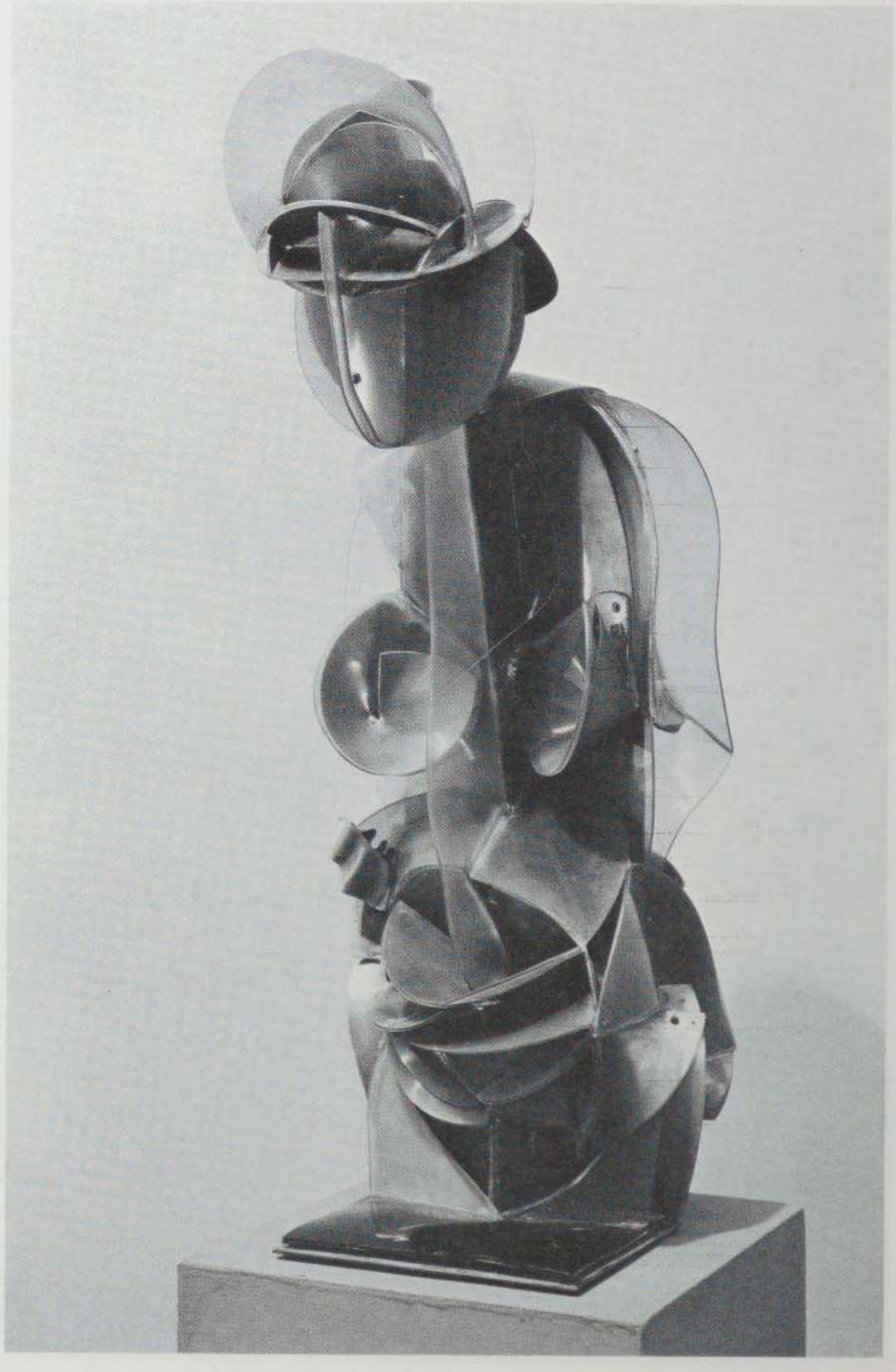
Belling: Sculpture. 1923.
Bronze, partly silvered, 18⅞″ hig



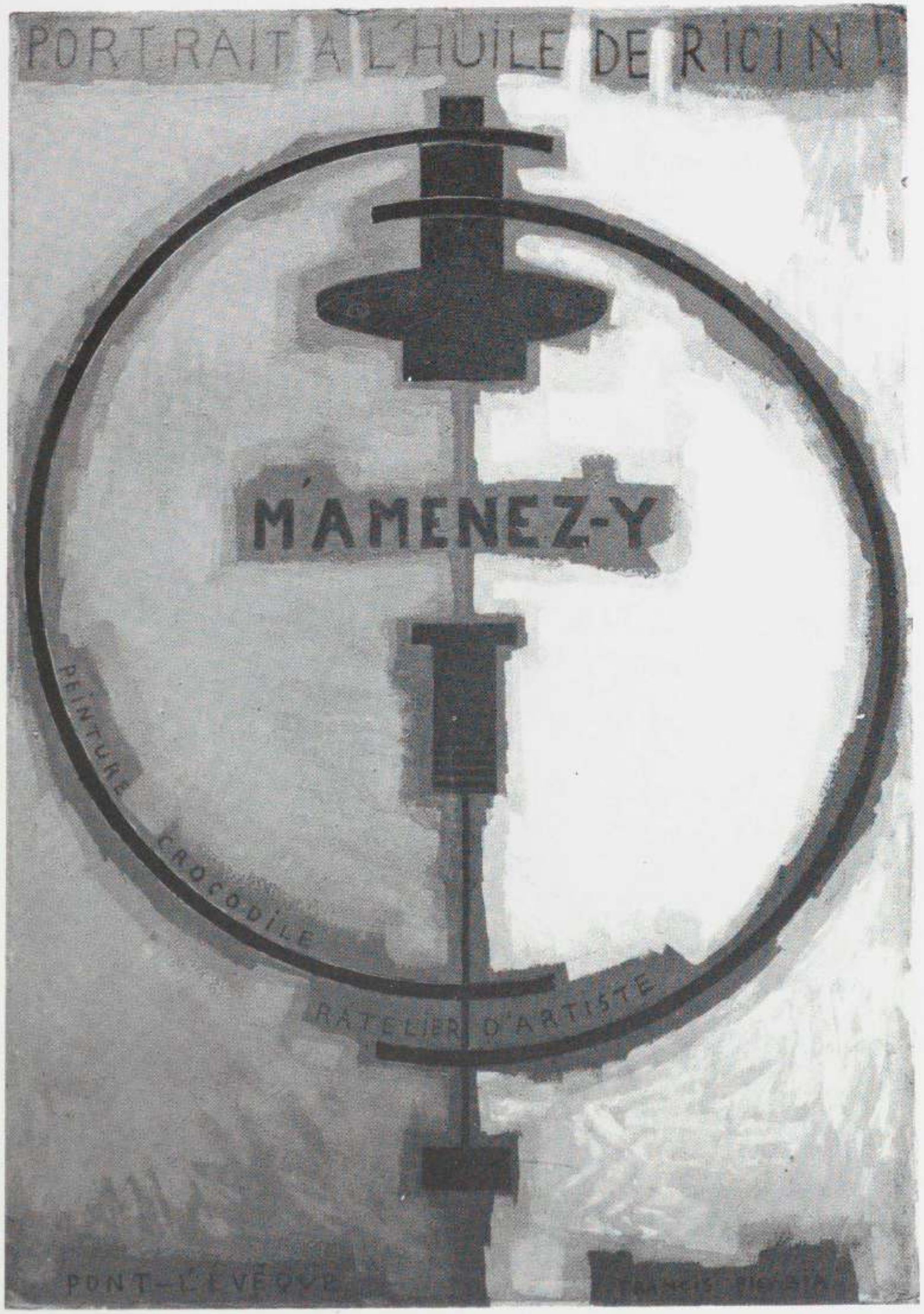
Moholy-Nagy: Nickel Construction. 1921.
Nickel-plated iron, welded, 14⅛″ high



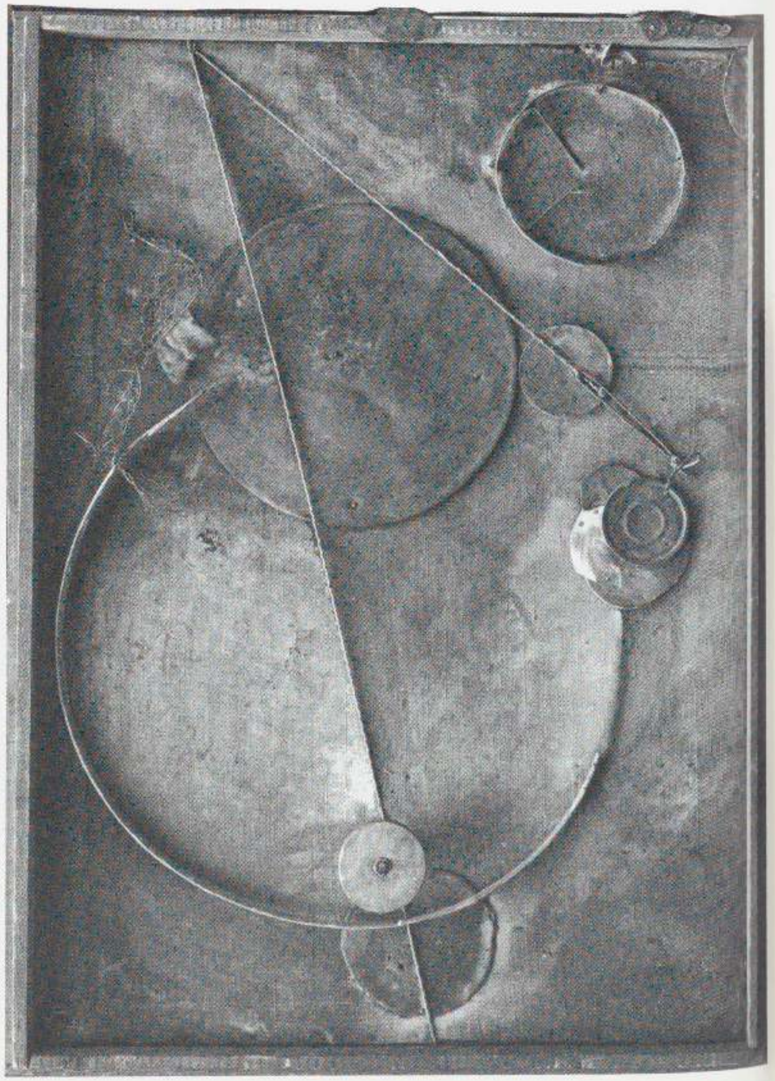
Pevsner: Bust. 1923–24.
Metal and celluloid, 20⅞" high



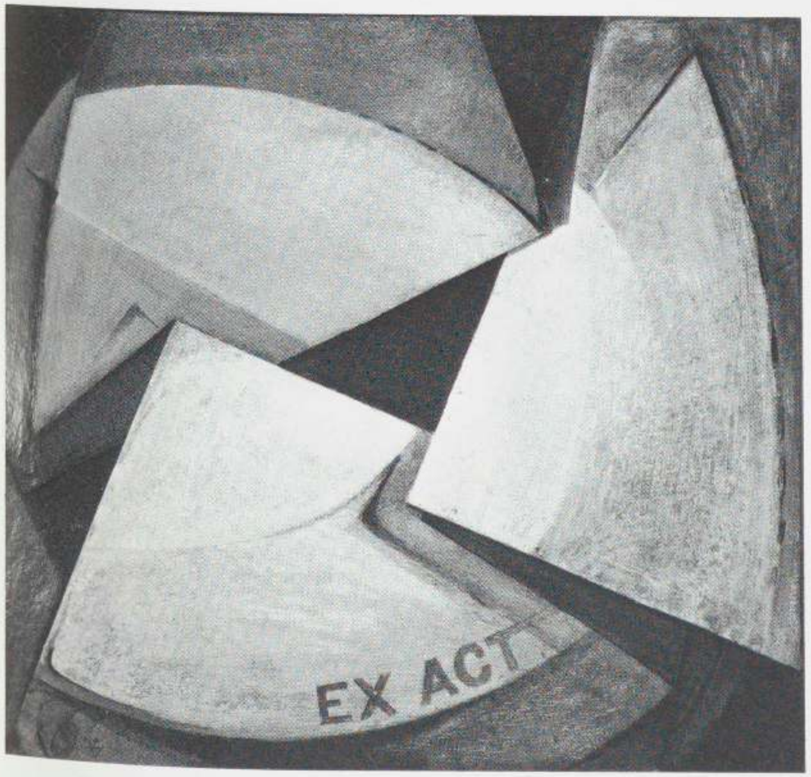
Pevsner: Torso. 1924–26.
Plastic and copper, 29½" high


PORTRAIT A L'HUILE DE RICIN !
M'AMENEZ-Y
PEINTURE CROCODILE
RATELIER D'ARTISTE
PONT-L'EVEQUE
FRANCIS PICABIA

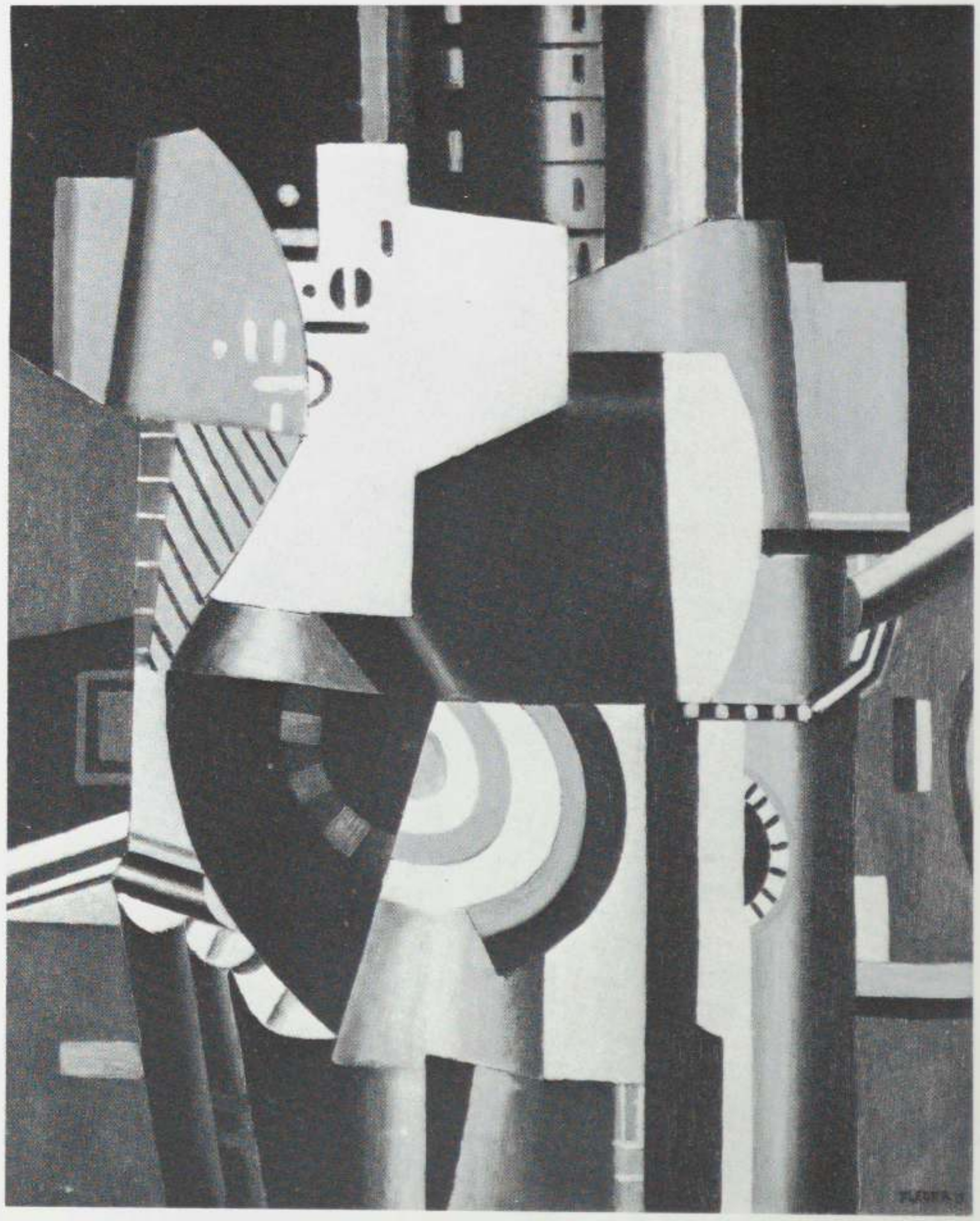
Picabia: M'Amenez-y. 1919–20.
Oil on cardboard, 50¾ x 35⅜″



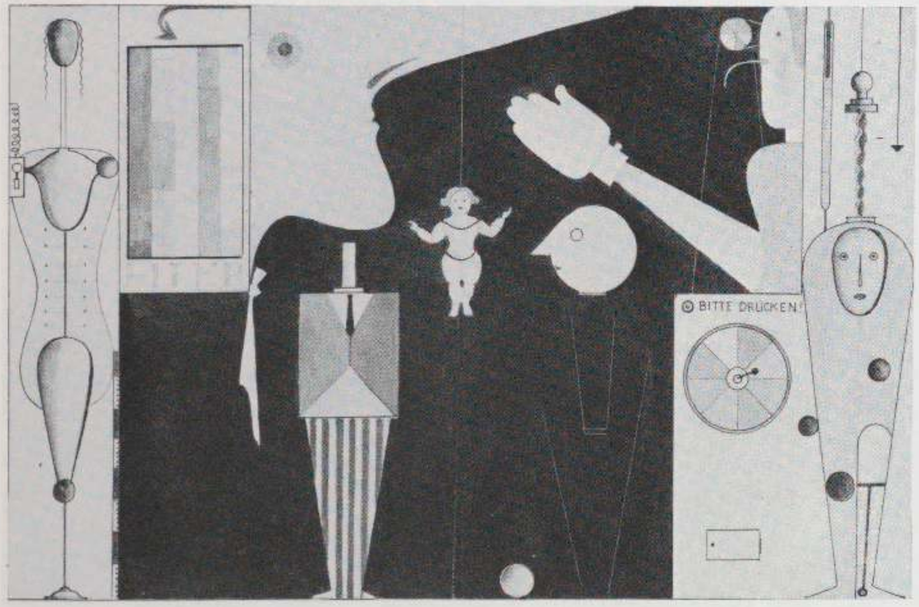
Schwitters: Revolving. 1919.
Relief of wood, metal, cord, cardboard, wool, wire, leather, and oil on canvas, 48⅜ x 35″



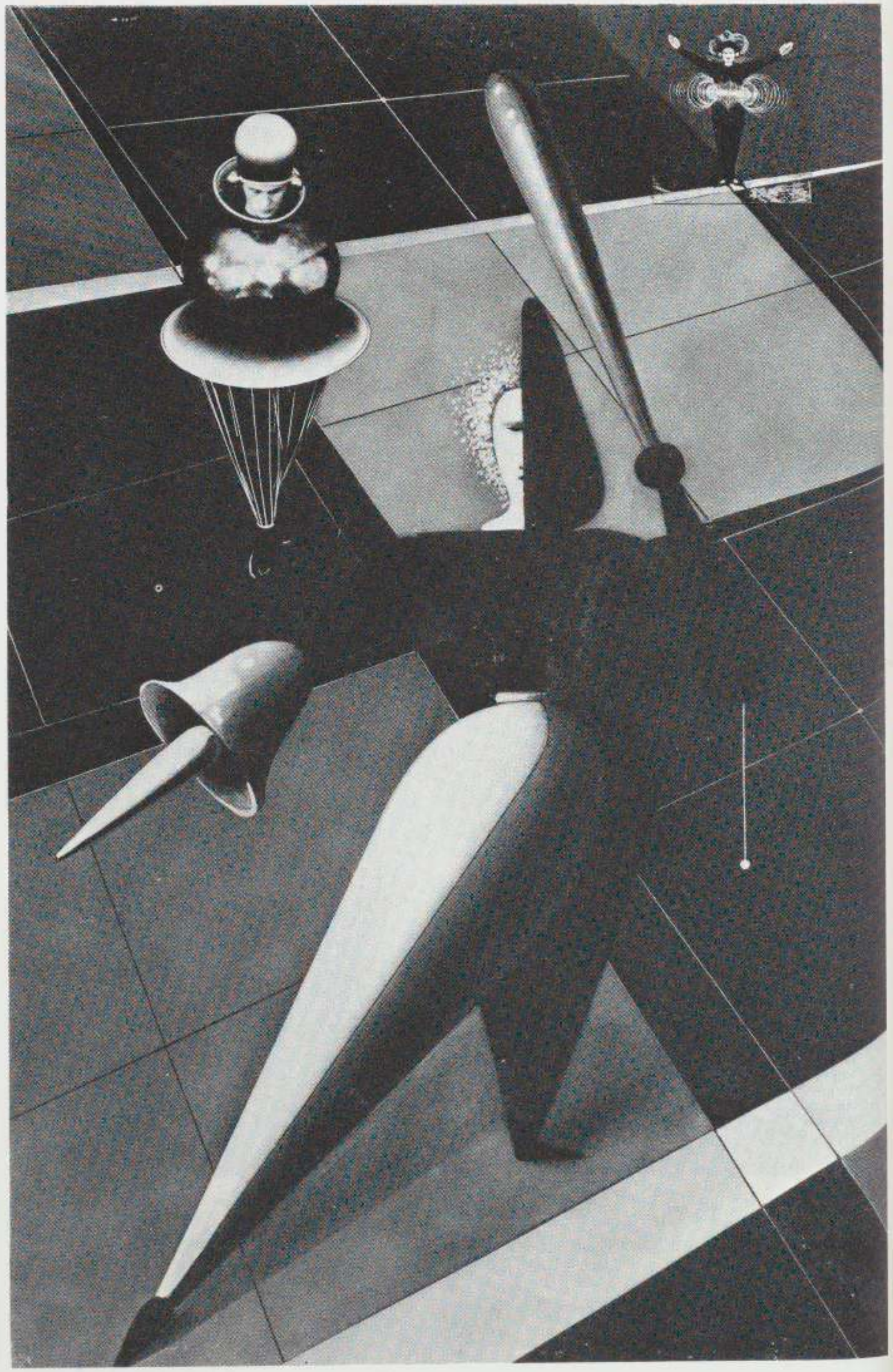
Covert: Ex Act. 1919.
Relief of oil on plywood and cardboard, 23¼ x 25¼″



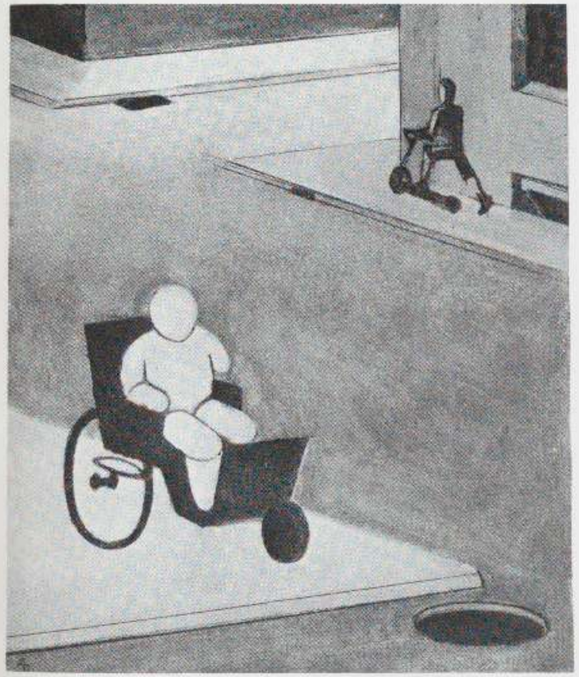
Léger: Mechanical Elements. 1919.
Oil on canvas, 36¼ x 28⅝″


BITTE DRÜCKEN!

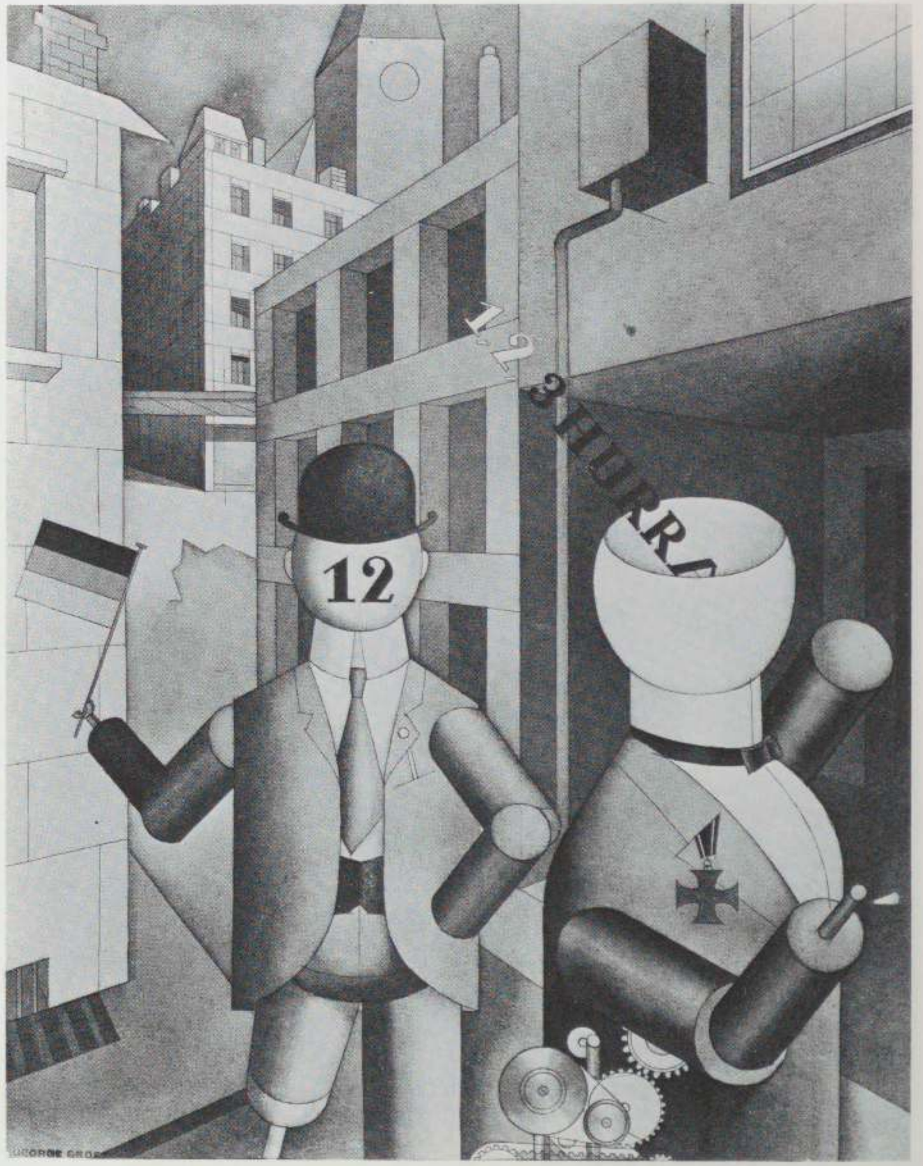
Schlemmer: The Figural Cabinet. 1922.
Watercolor, pencil, pen and ink, 12¼ x 17¾″

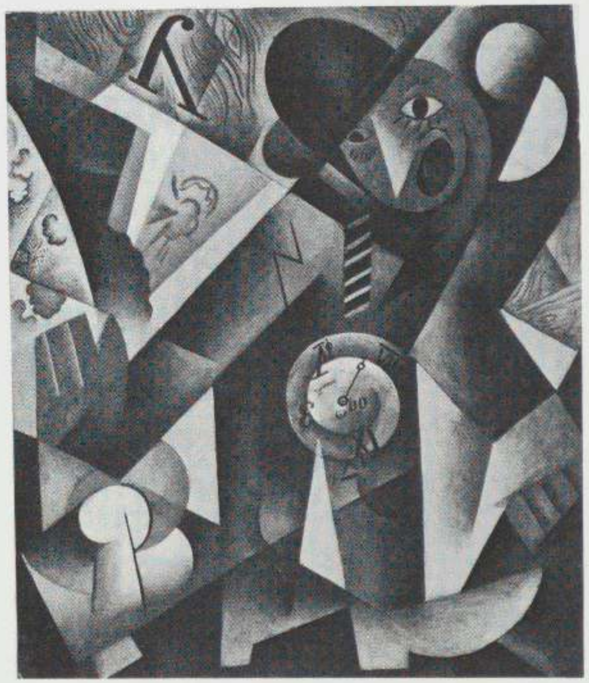


Schlemmer: The Triadic Ballet. 1921–23.
Gouache, brush and ink, incised enamel,
and pasted photographs, 22⅝ x 14⅝″



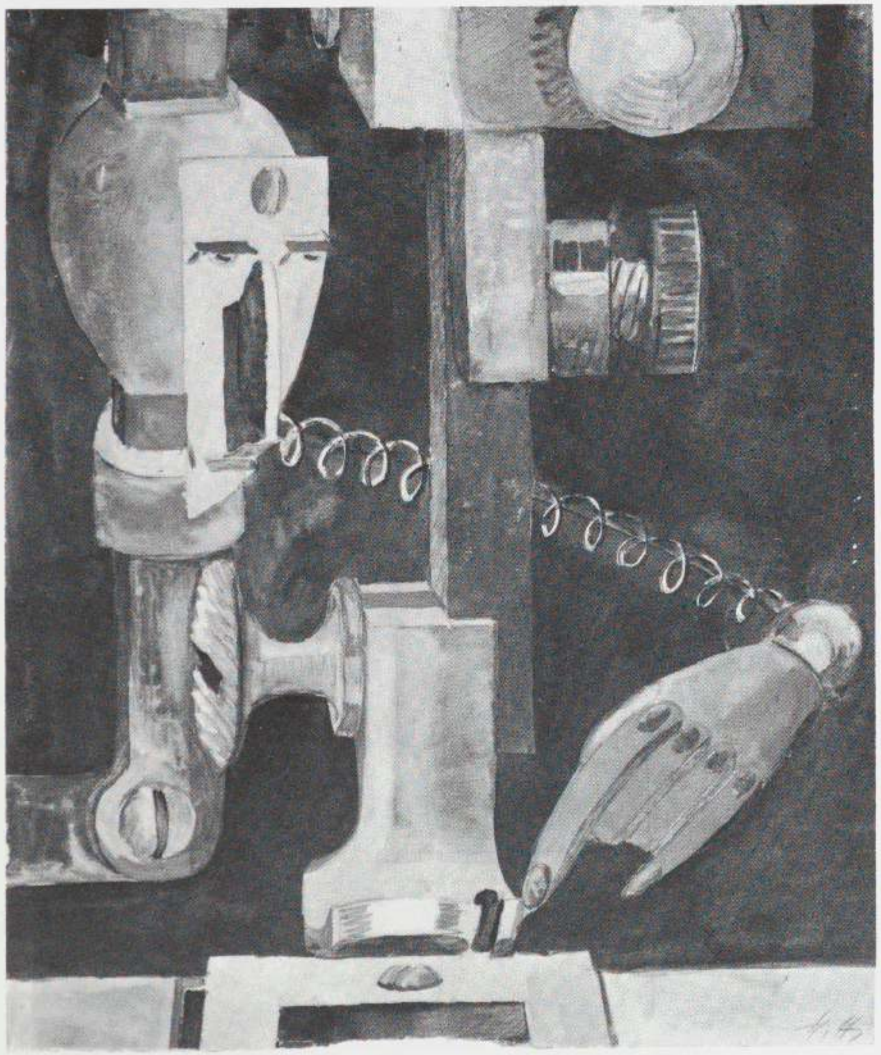
Bröckmann: Crippled Lives.
1922. Tempera, 8½ x 7⅞″


1. 2. 3 HURRA
12
GEORGE GROSZ

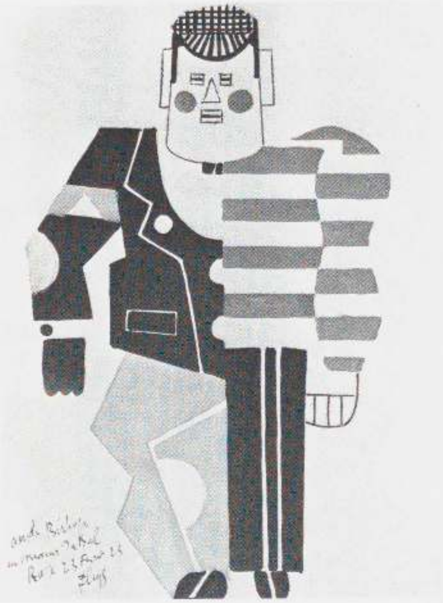


Tchelitchew: The Green Man.
c. 1920–23. Gouache,
brush and ink, 11½ x 9½″

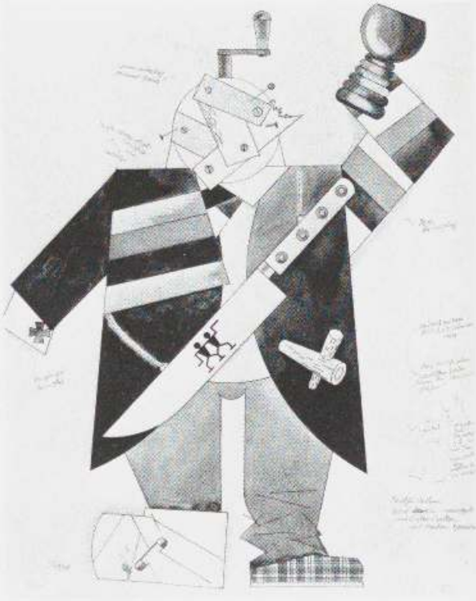
Grosz: Republican Automatons. 1920.
Watercolor, 23⅝ x 18⅝″



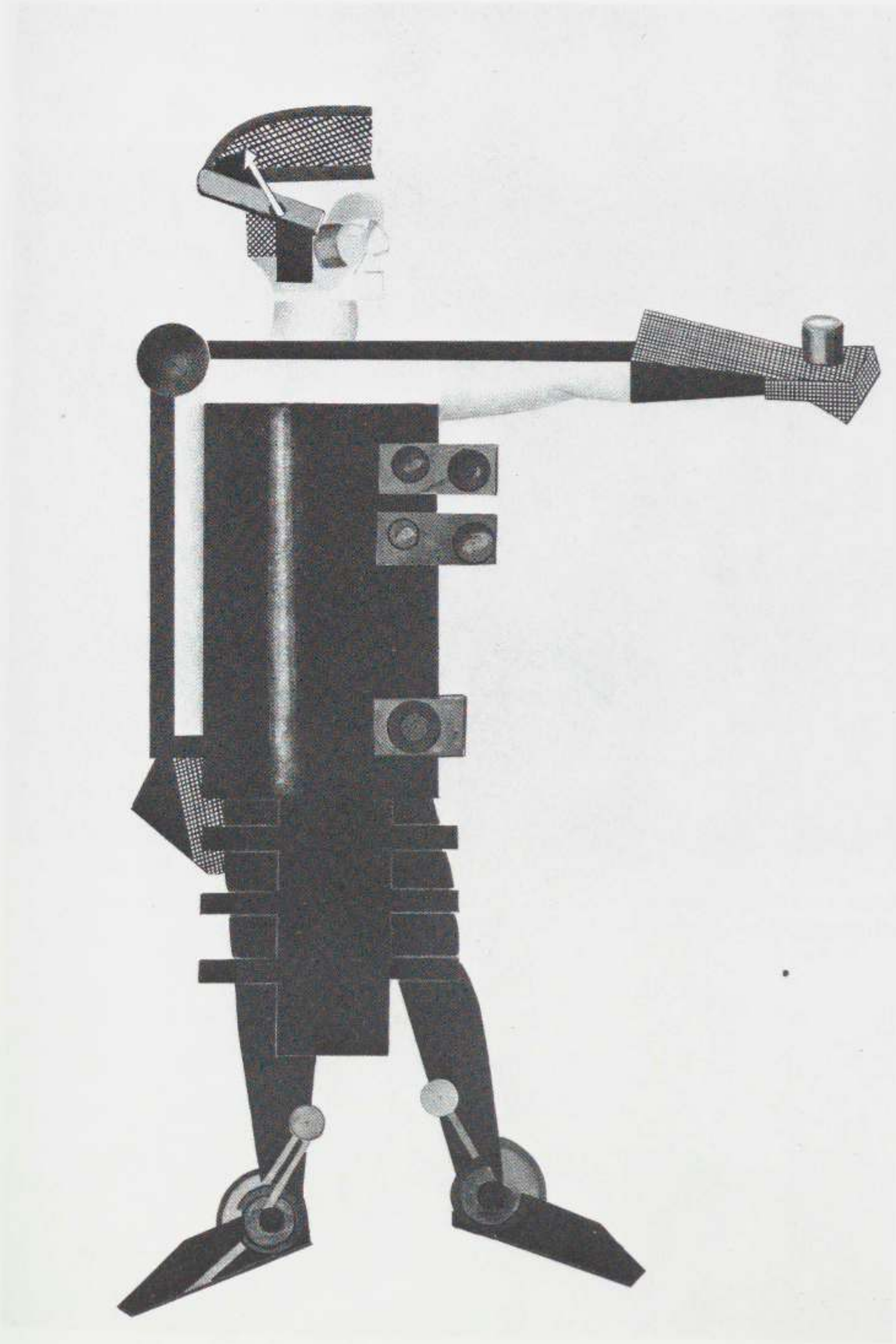
Höch: Man and Machine. 1921.
Watercolor, 11⅜ x 9½″



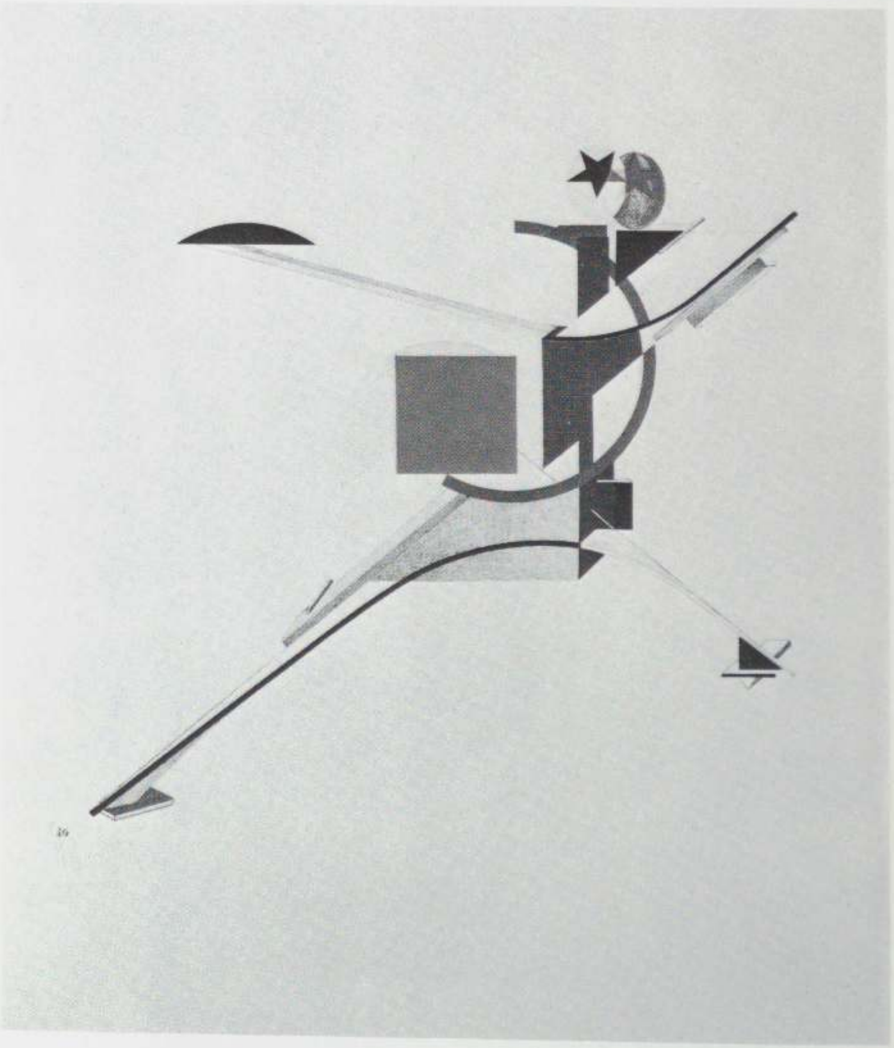
Léger: A Skater. 1922.
Watercolor and pencil, 12⅜ x 9½″



Grosz: Methuselah. 1922.
Watercolor, metallic paint, pen and ink,
20¾ x 16¼″

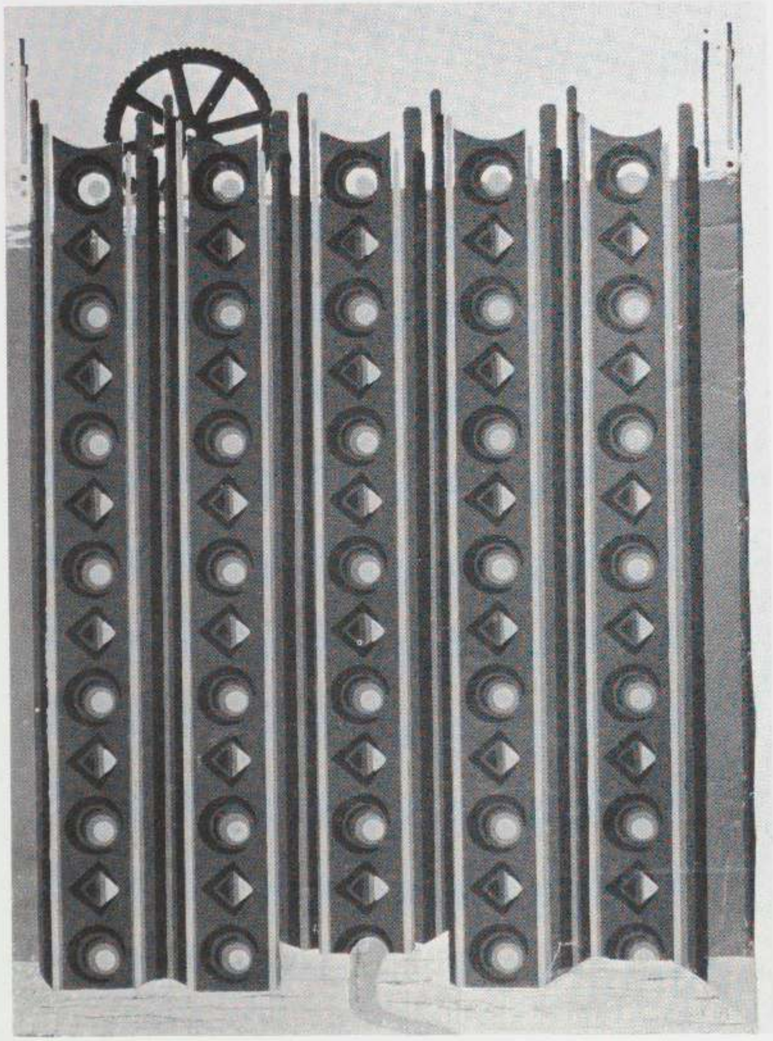


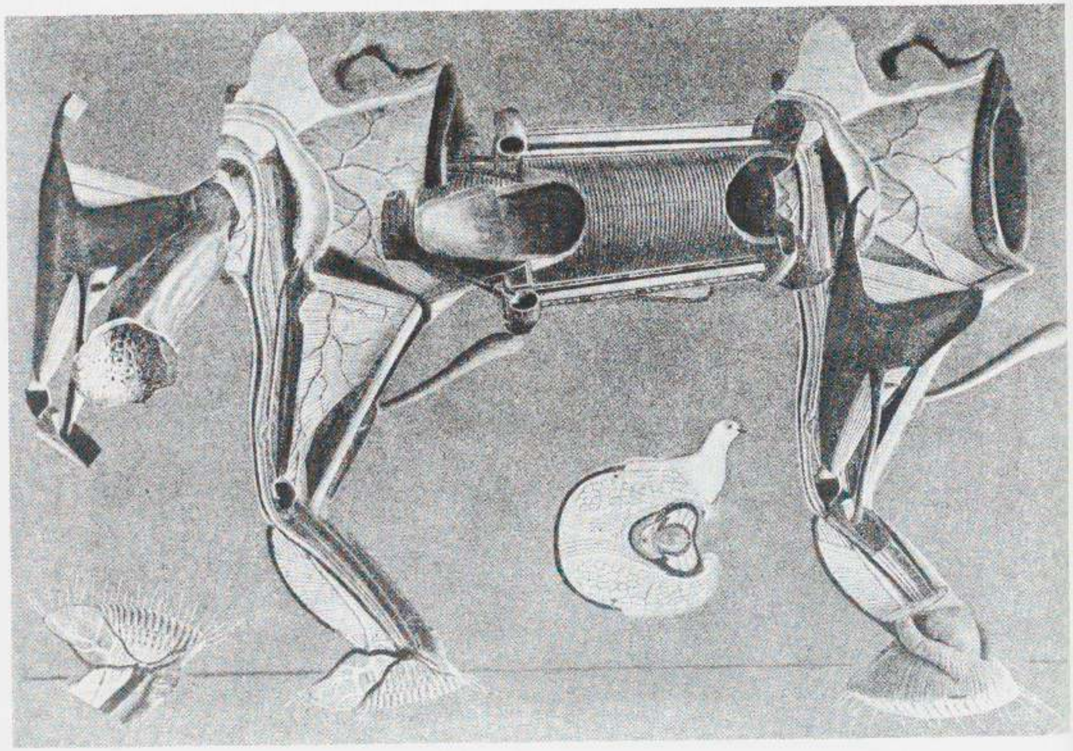
Exter: The Guardian of Energy. 1924.
Pen and ink, gouache, and pencil, 21¼ x 14¼″



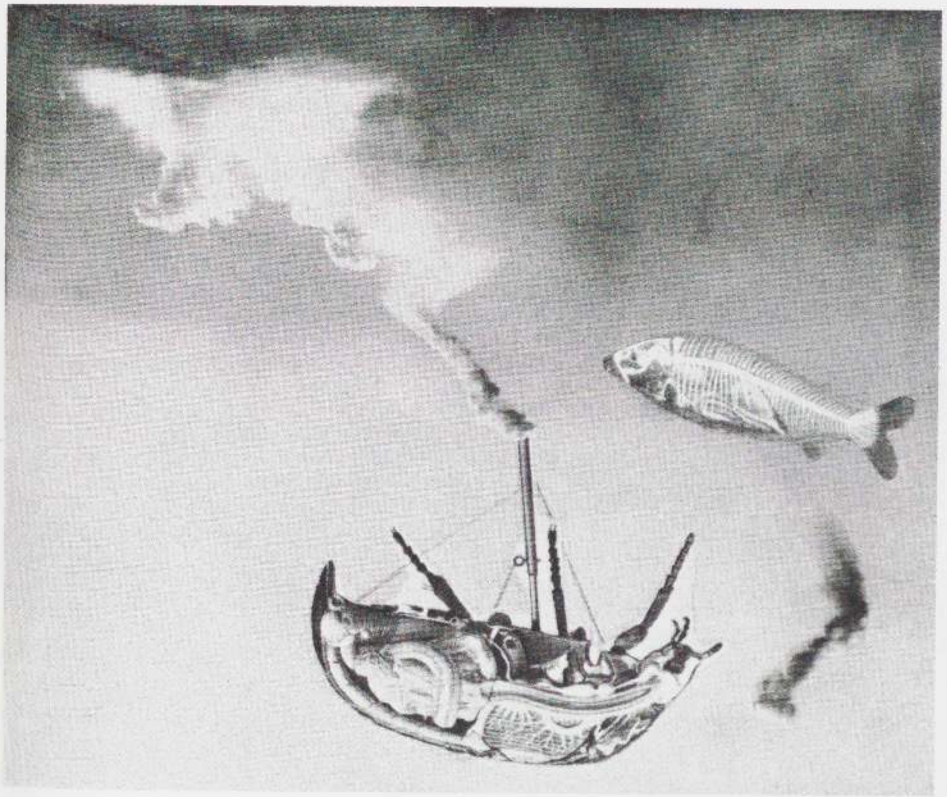
Lissitzky: The New Man. 1920–21.
Lithograph, 21 x 17⅞″

Ernst: The Little Tear Gland That Says Tic Tac. 1920.
Gouache on wallpaper, 14¼ x 10″

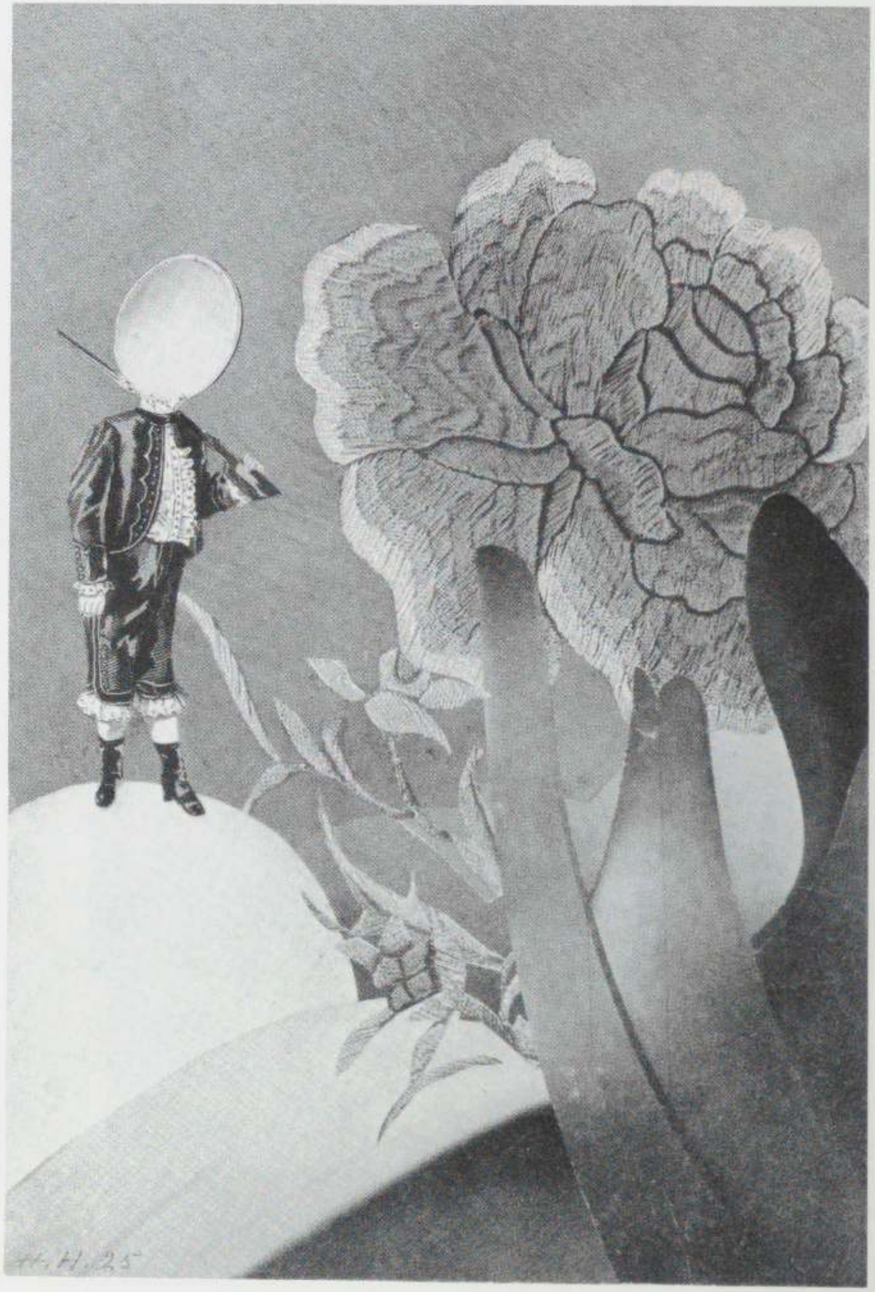




Ernst: The Horse, He's Sick. 1920.
Pasted photoengravings and pencil, 5¾ x 8½″

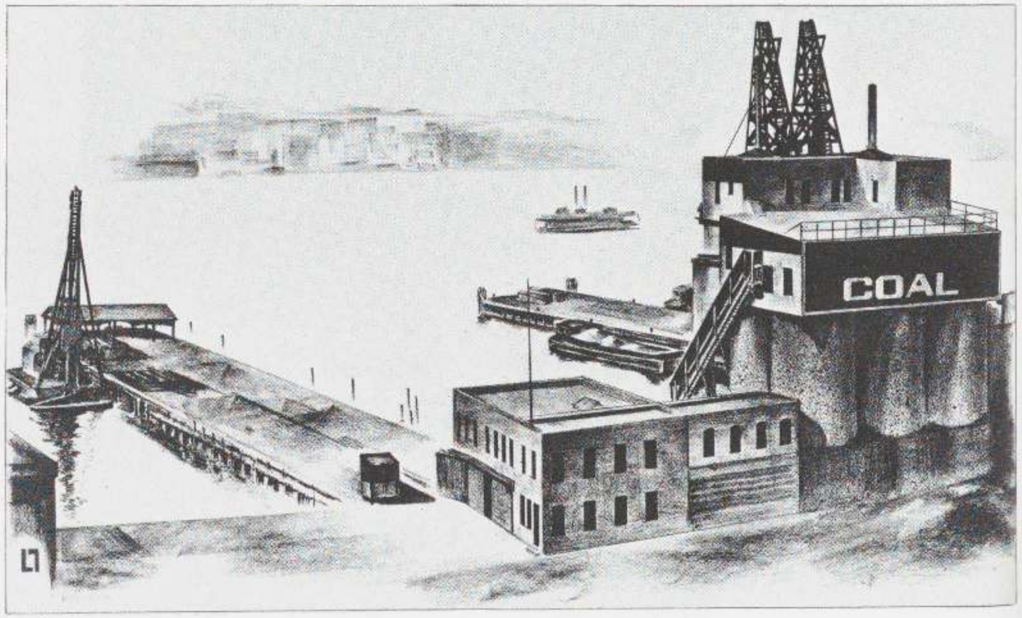


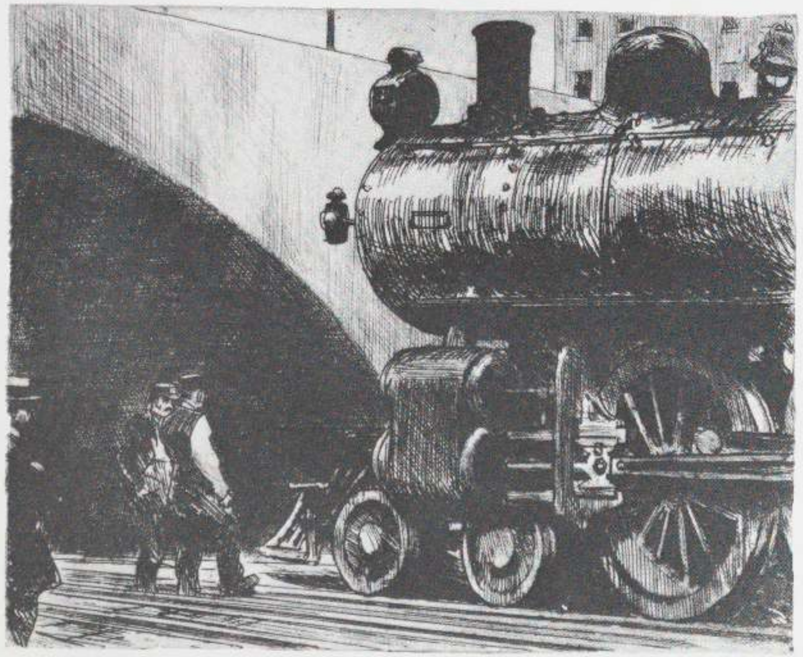
Ernst: Here Everything Still Floats. 1920.
Pasted photoengravings and pencil, 4⅛ x 4⅞″



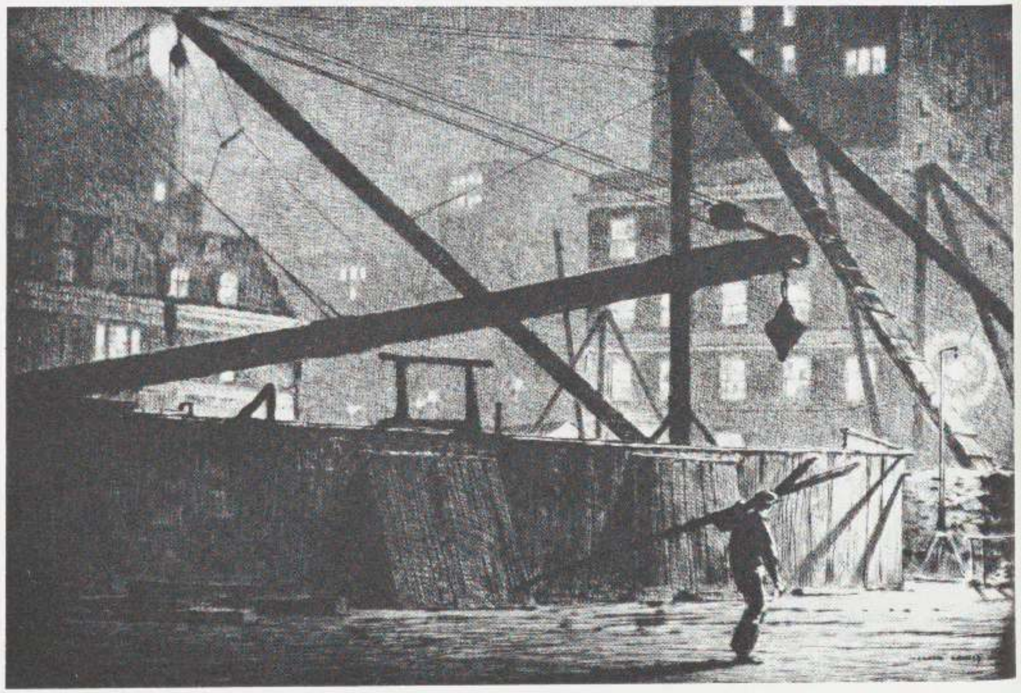
Höch: Watched. 1925.
Cut-and-pasted papers, 10⅛ x 6¾″

Lozowick: Coal Pockets. 1929.
Lithograph, 8⅝ x 14⅞″

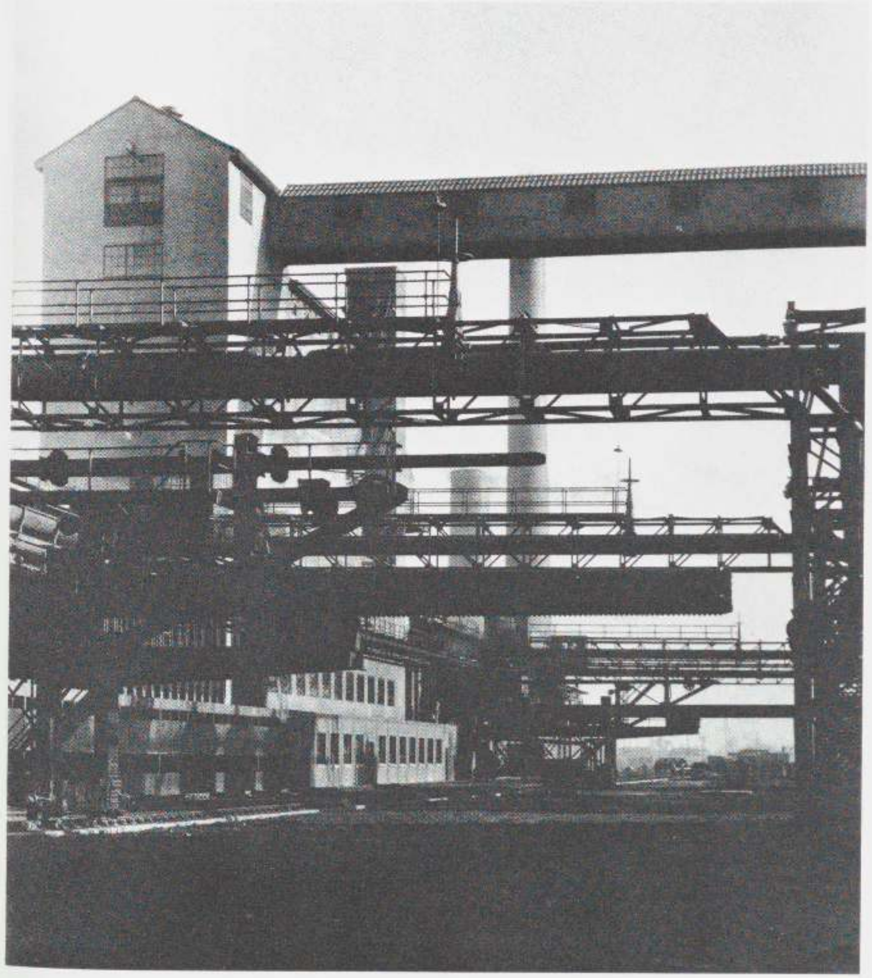




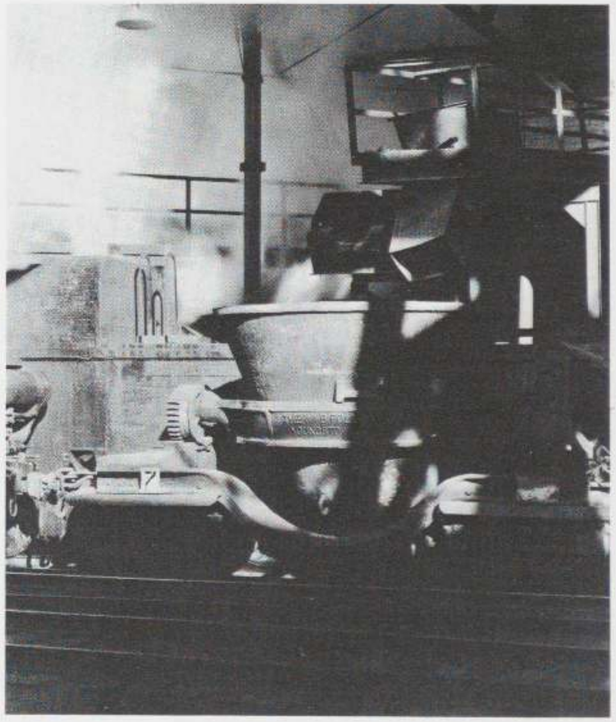
Hopper: The Locomotive. 1922.
Etching, 7⅞ x 9⅞″



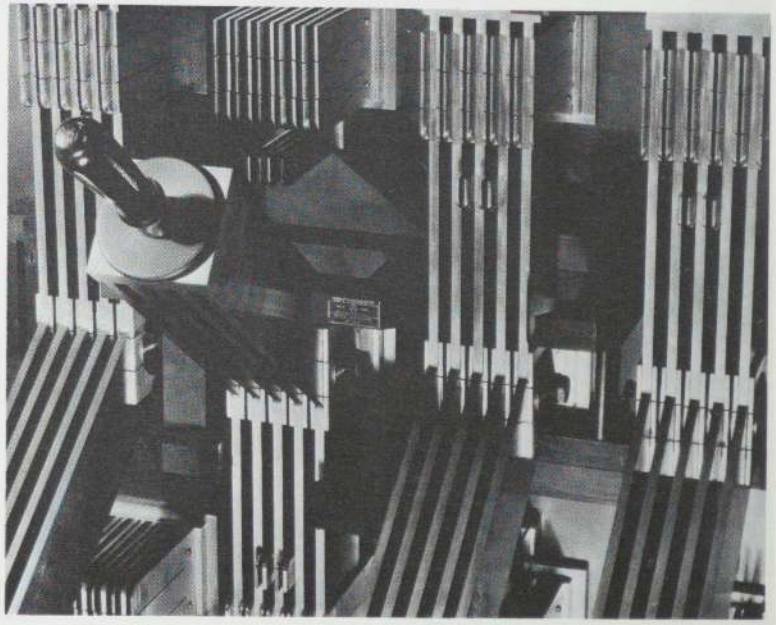
Lewis: Derricks. 1927.
Drypoint, 7⅞ x 11⅝″



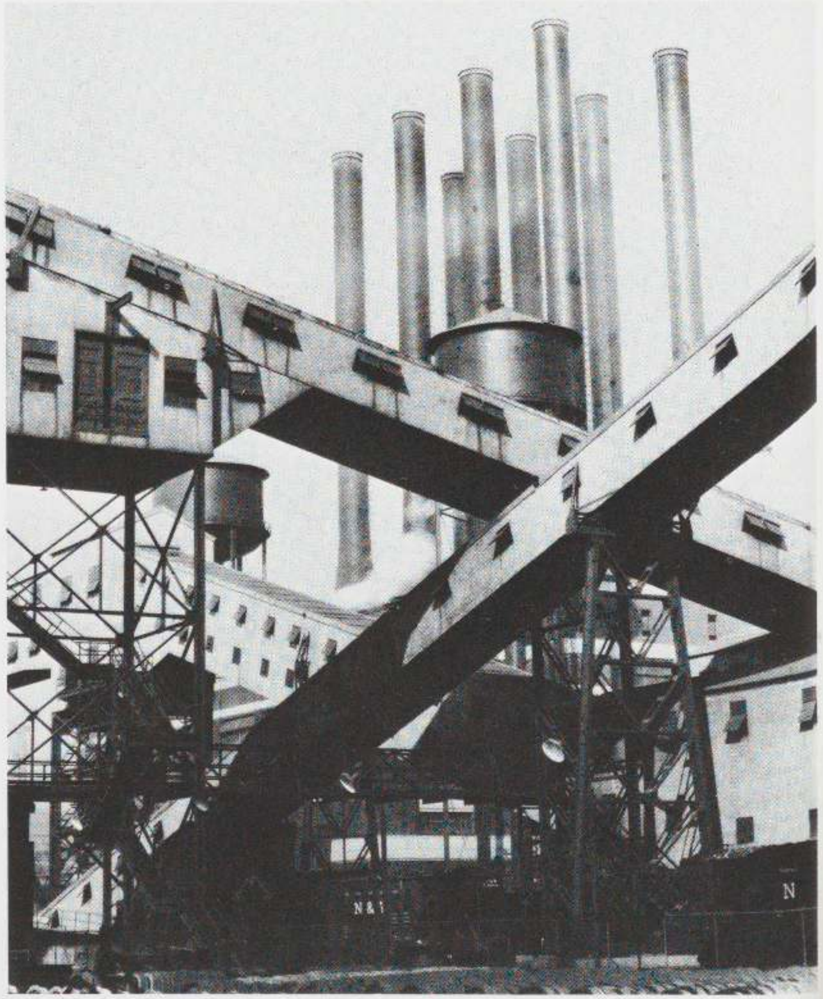
Sheeler: Ford Plant, Coke Ovens. 1927. Photograph, 8¾ x 7½"



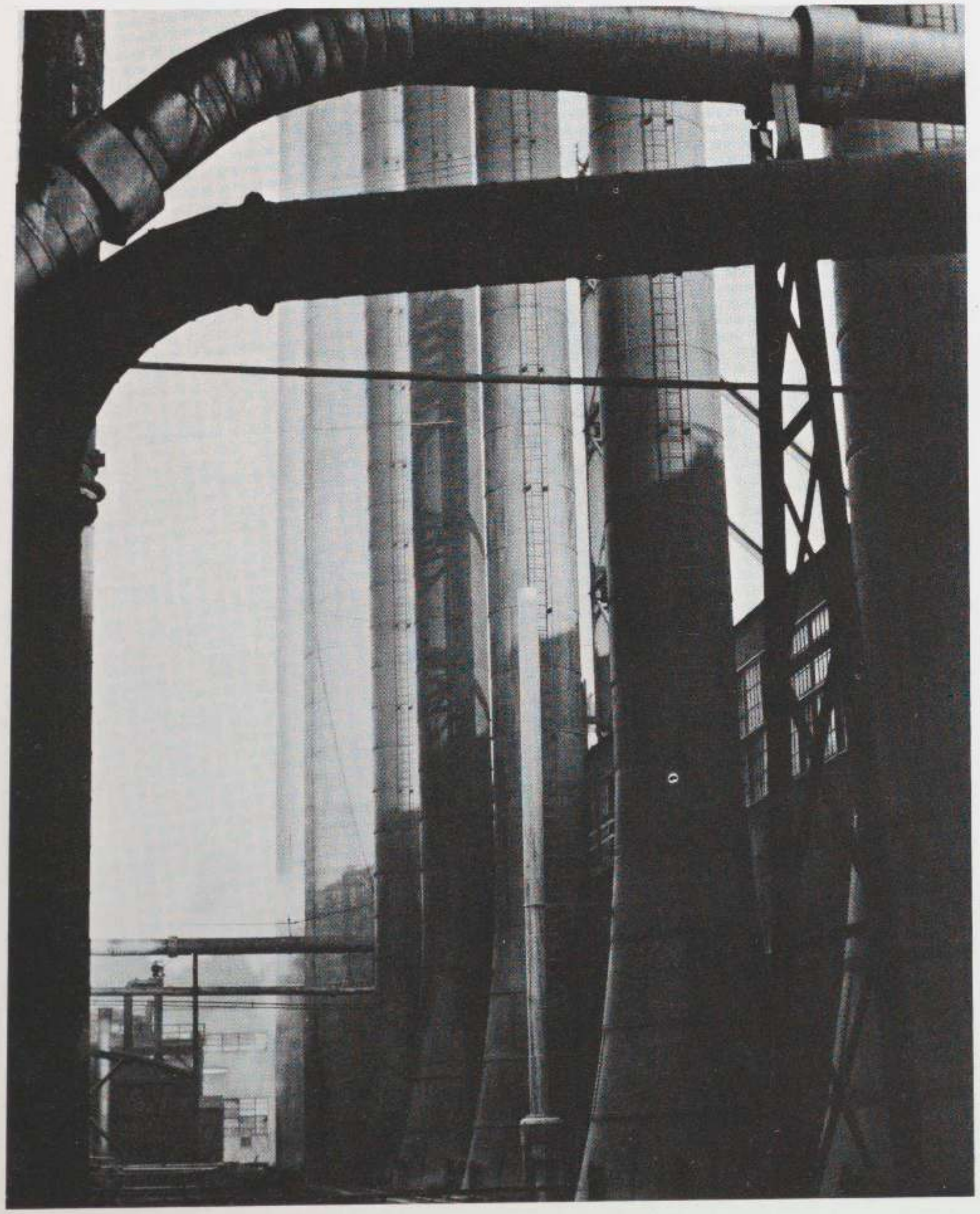
Sheeler: Ford Plant, Slag Buggy. 1927. Photograph, 9⅜ x 7½"



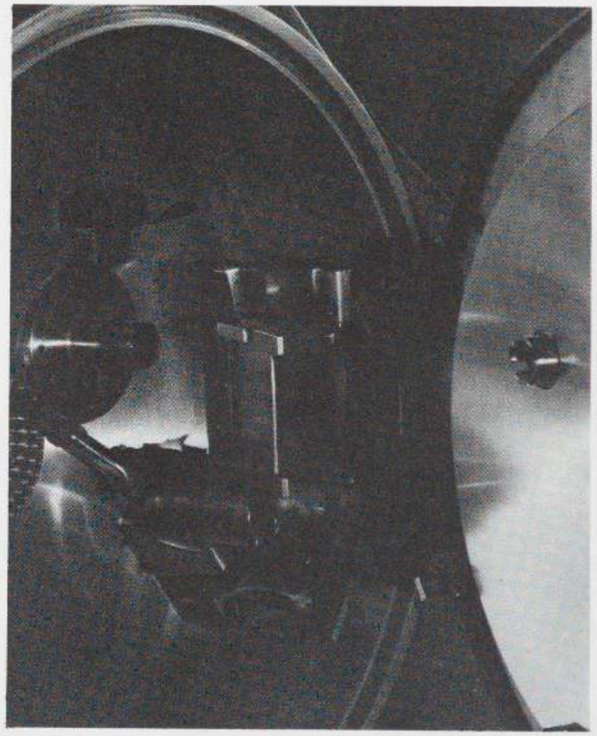
Steiner: Switches. c. 1929. Photograph, 7⅝ x 9½"



Sheeler: Ford Plant, Crisscrossed Conveyors. 1927.
Photograph, 9⅜ x 7½″

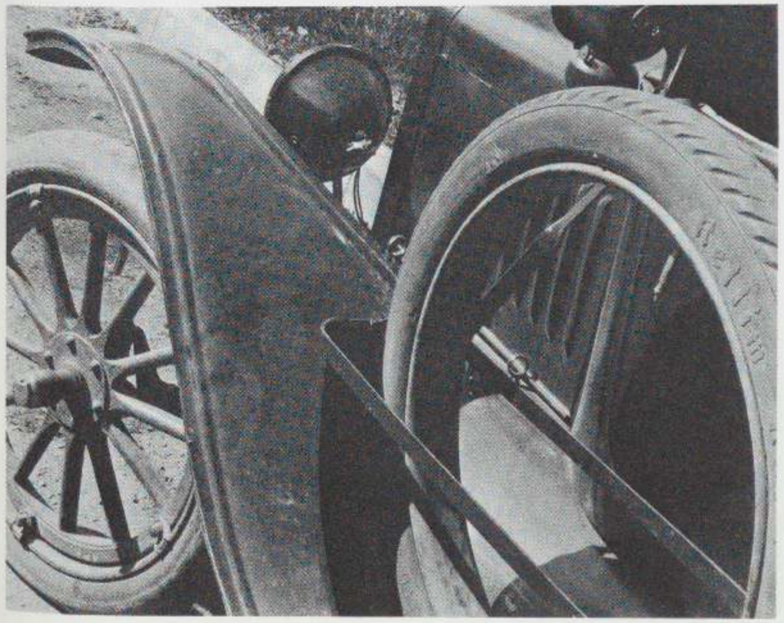


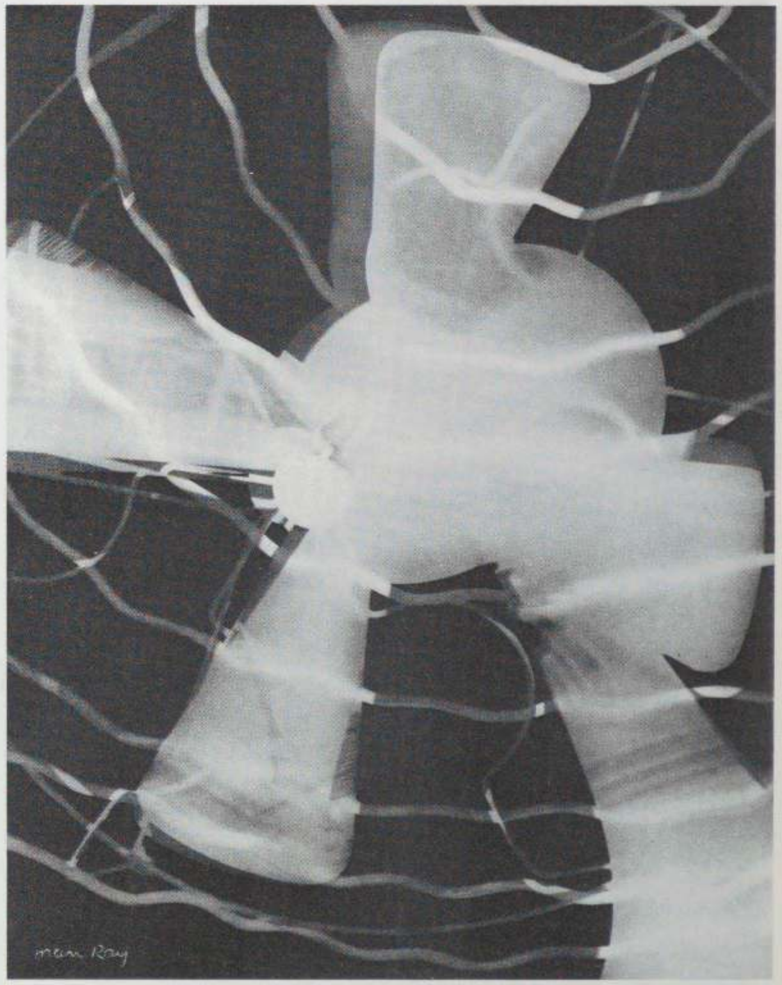
Weston: Armco Steel, Ohio. 1922.
Photograph, 9¼ x 7½″



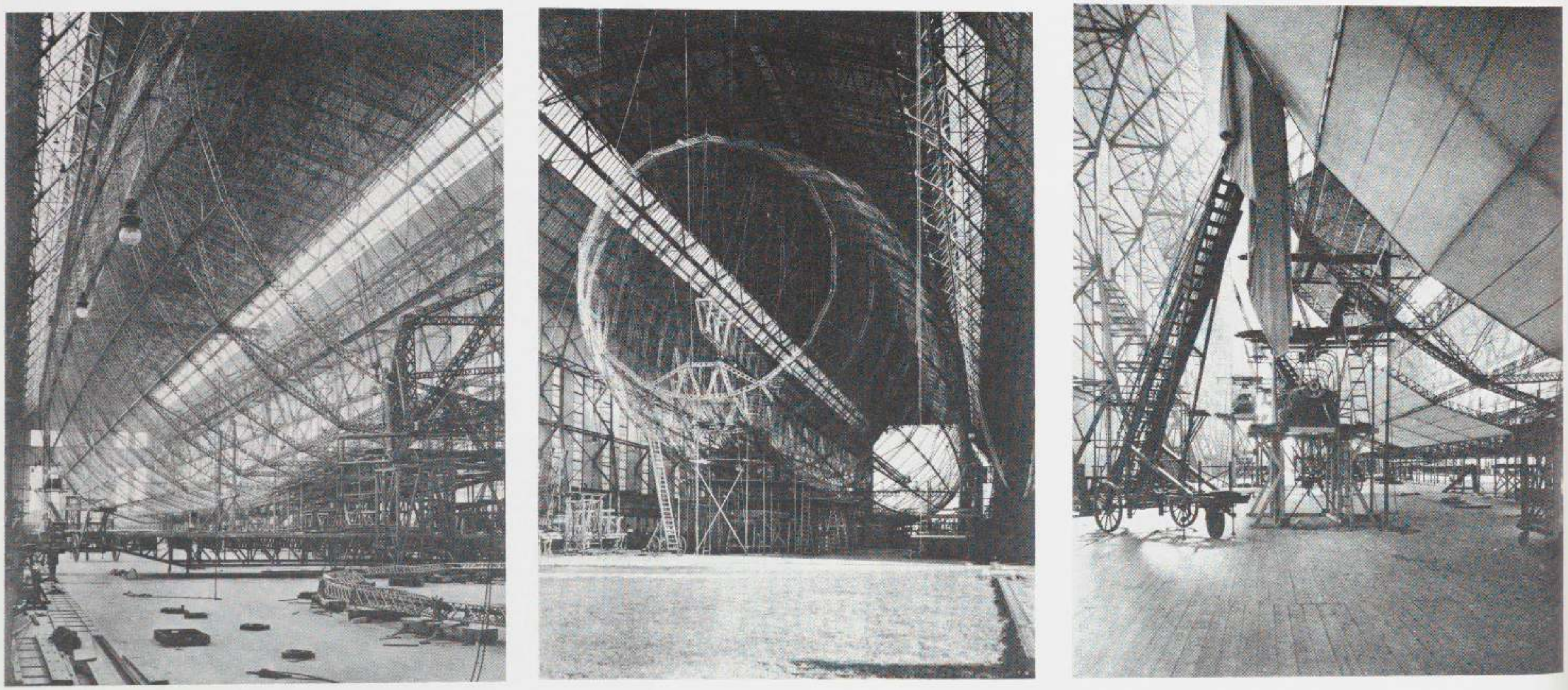
Strand: The Akeley Motion Picture Camera. 1922.
Photograph, 9⅝ x 7¾″

Steiner: Ford Car. 1929.
Photograph, 7⅛ x 9⅝″

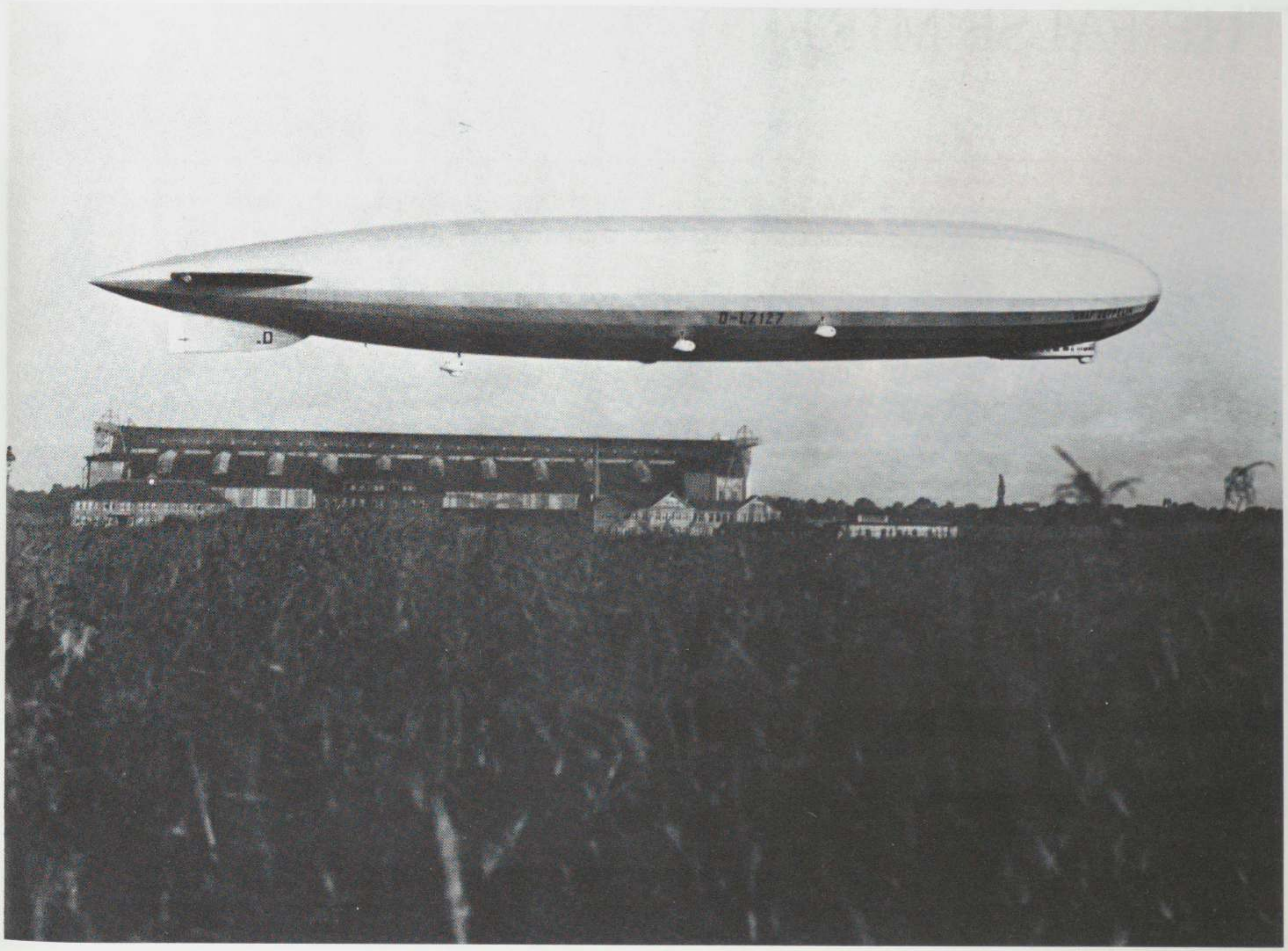




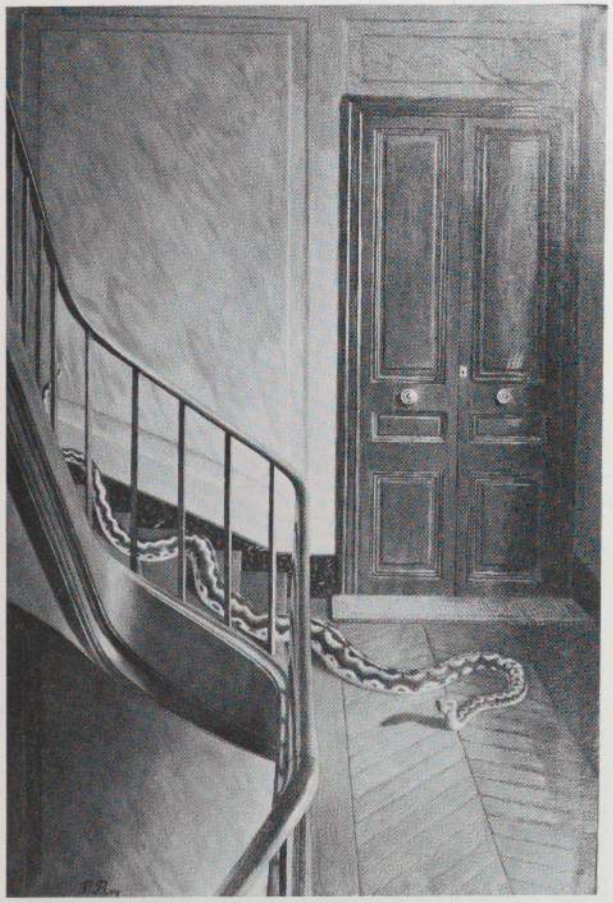
Man Ray: The Breeze. 1929.
Rayogram, 10¼ x 8″



Unknown: Airship 127, the Graf Zeppelin. 1928.
Photographs. Shell under construction; shell without bow and stern;
shell with partial hull, 8⅝ x 6¼" each.
At right, the airship in flight, 6¼ x 8⅝"


D-LZ127
.D

THE FALSE MIRROR



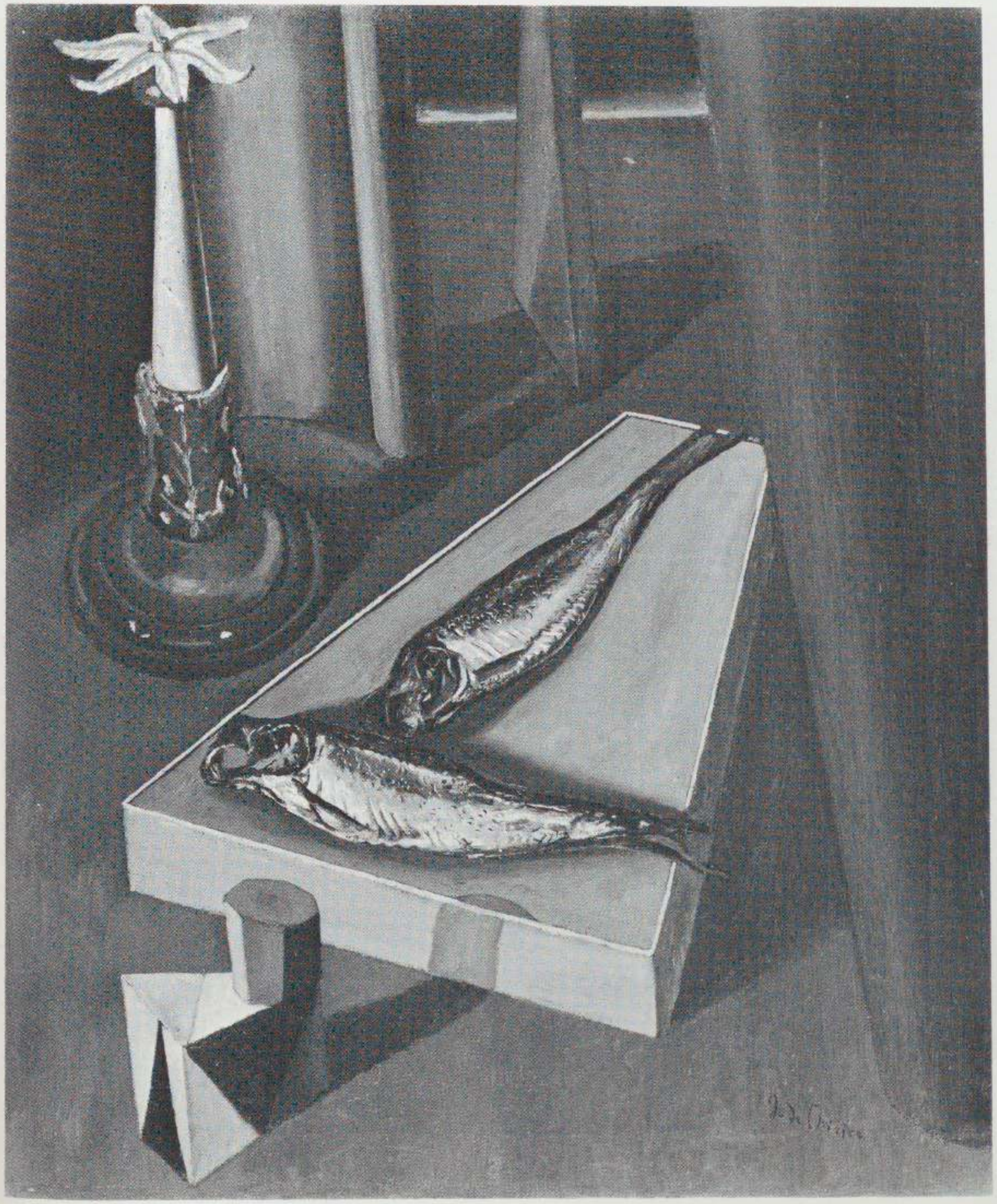
"Exactitude is not truth." The painted dream, or the convincing portrayal of imaginary situations, is one aspect of Surrealist art. Perspectives appear deceptively real; descriptions of form are exact, and technique is highly finished. Juxtapositions and confrontations, often startling, are rendered so realistically that, visually, the spectator cannot deny their validity. Even the landscapes of Tanguy could exist in three dimensions. During subsequent years, Dali perfected such painted dreams.

In Germany, the New Objectivity was the inevitable reaction to the fever of Expressionism and the anarchy of Dada. Painters produced similarly finished images, but what they portrayed was real. Nevertheless, Beckmann's *Family Picture* is no less disquieting than Magritte's *The Menaced Assassin.*

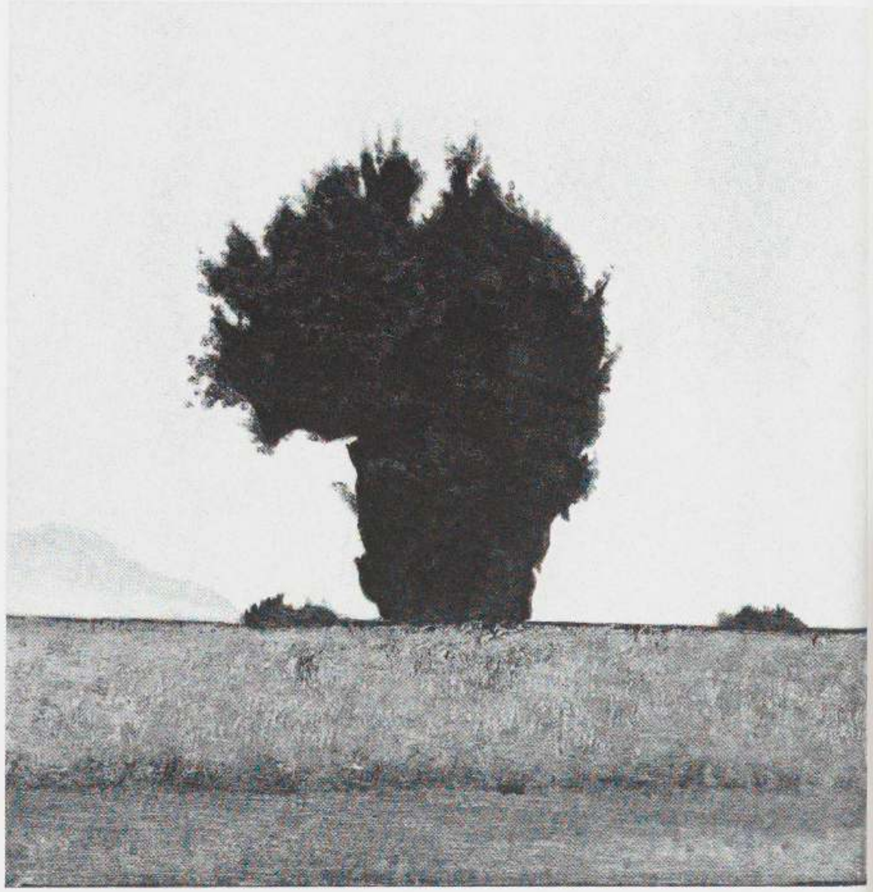
In Germany, the best painters of the New Objectivity excelled in portraiture, often less than flattering. Their focus, sharp and detailed and also unrelenting, parallels photography as it developed in Germany. Grosz presents a hunchback poet, Dix a throat specialist. Both artists and both subjects were citizens of Berlin. Self-taught painters often aspire to a similar exactness—for instance, Kane and Stettheimer, in America.

In America, painters such as Albright, Demuth, and Dickinson and draftsmen such as Lozowick and Sheeler also worked in a precisionist style. They were rivaled by photographers such as Cunningham, Stieglitz, and Weston, who cast animate forms as still lifes. Objects are detailed, fragmented, and reinterpreted in new contexts. Bellows and Steichen contrive to re-create what has already been seen, and theatricality becomes exactitude.

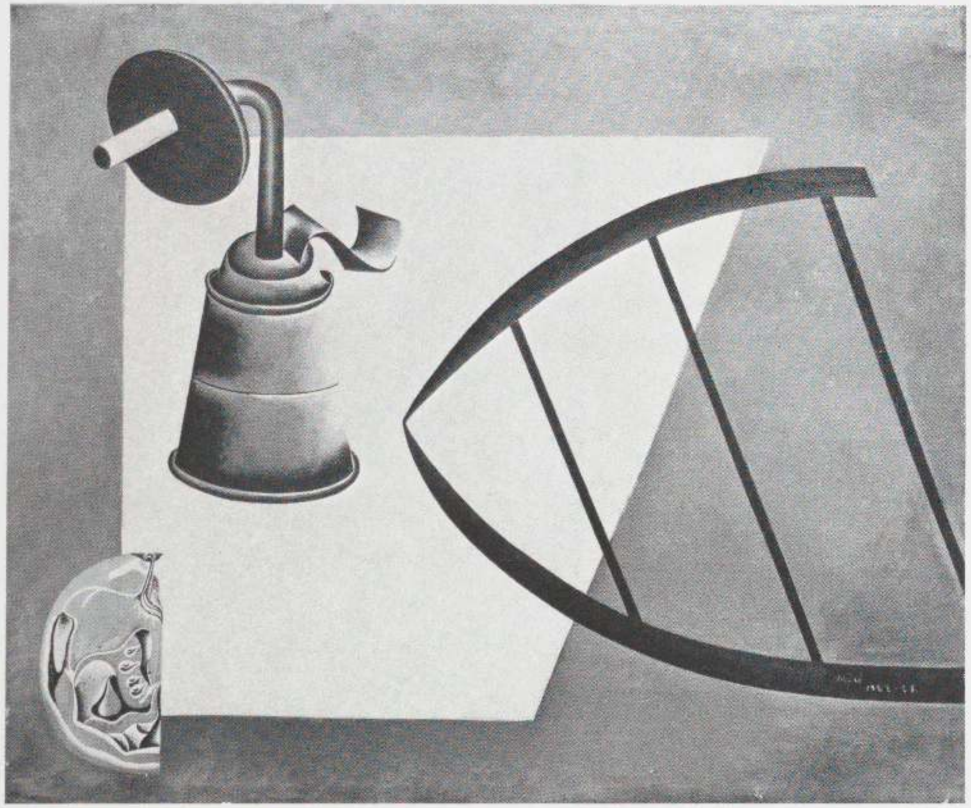
Roy: Danger on the Stairs. 1927–28.
Oil on canvas, 36 x 23⅝″



de Chirico: The Sacred Fish. 1919.
Oil on canvas, 29½ x 24⅜″



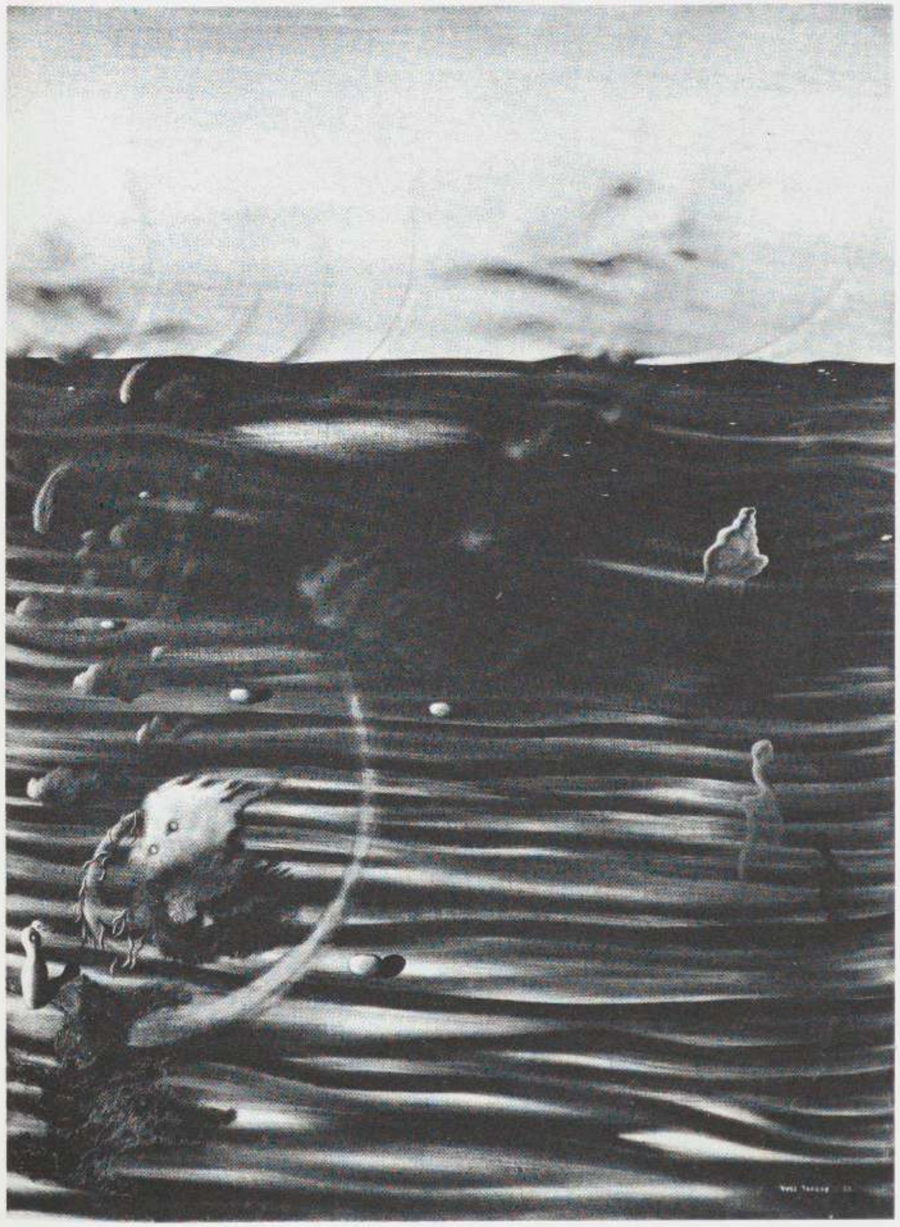
Stella: First Light. c. 1928.
Oil on canvas, 16¼ x 16¼″

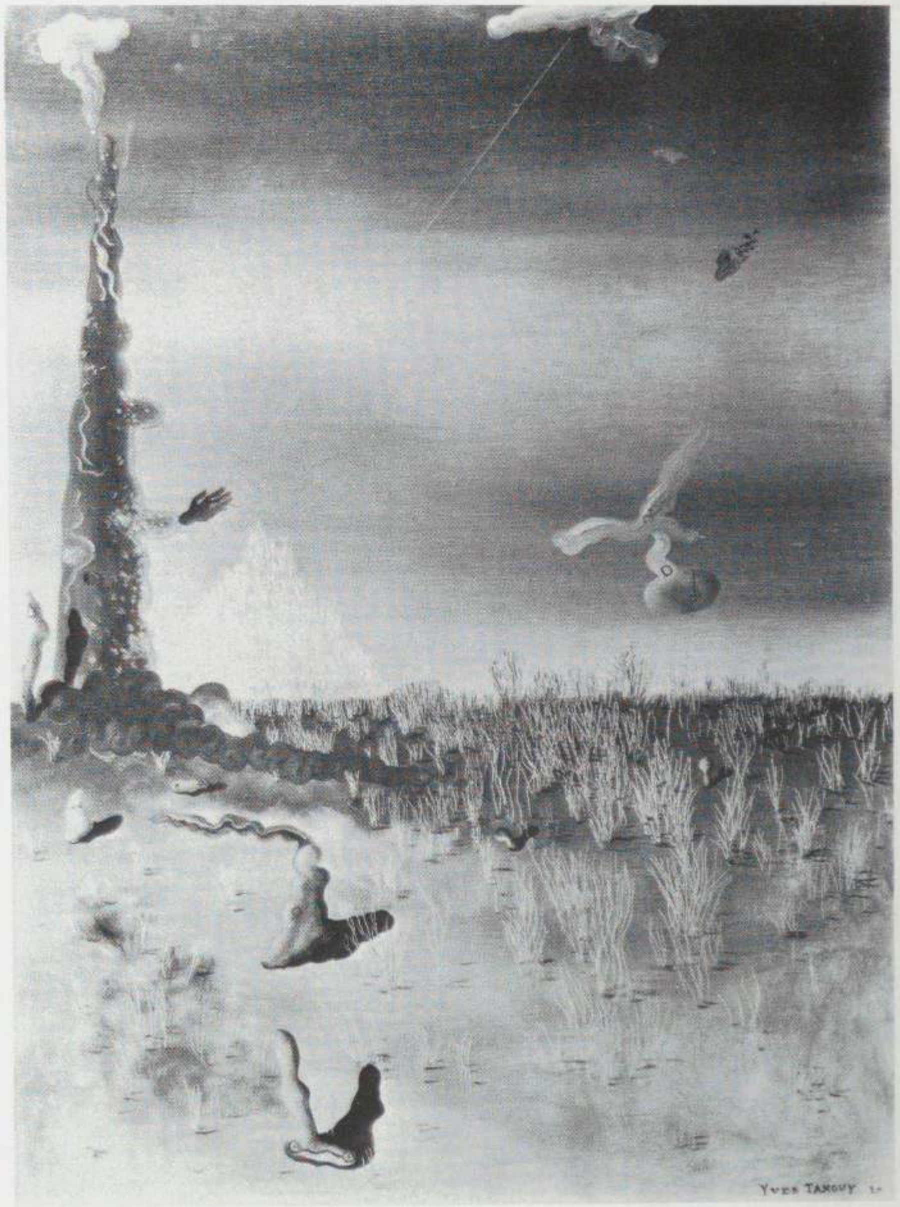


Miró: The Carbide Lamp. 1922–23.
Oil on canvas, 15 x 18″

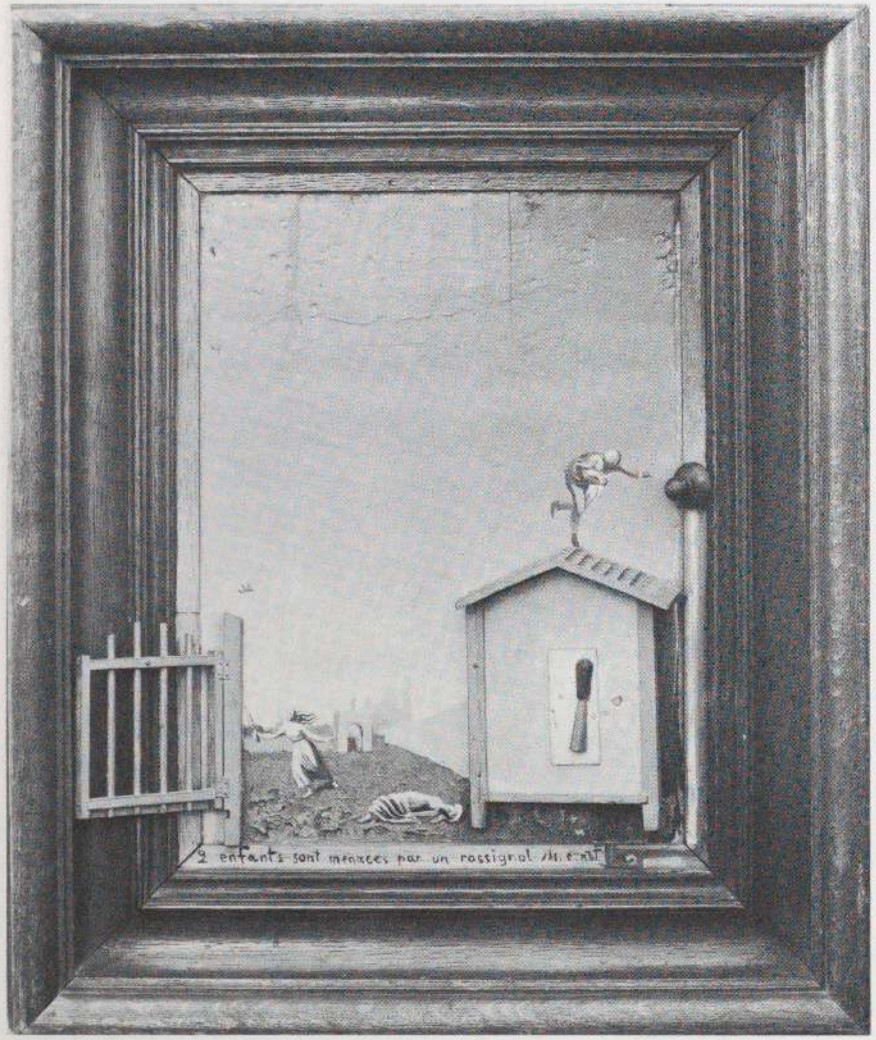
Tanguy: The Mood of Now. 1928.
Oil on canvas, 39⅜ x 28⅞″

. 1928.

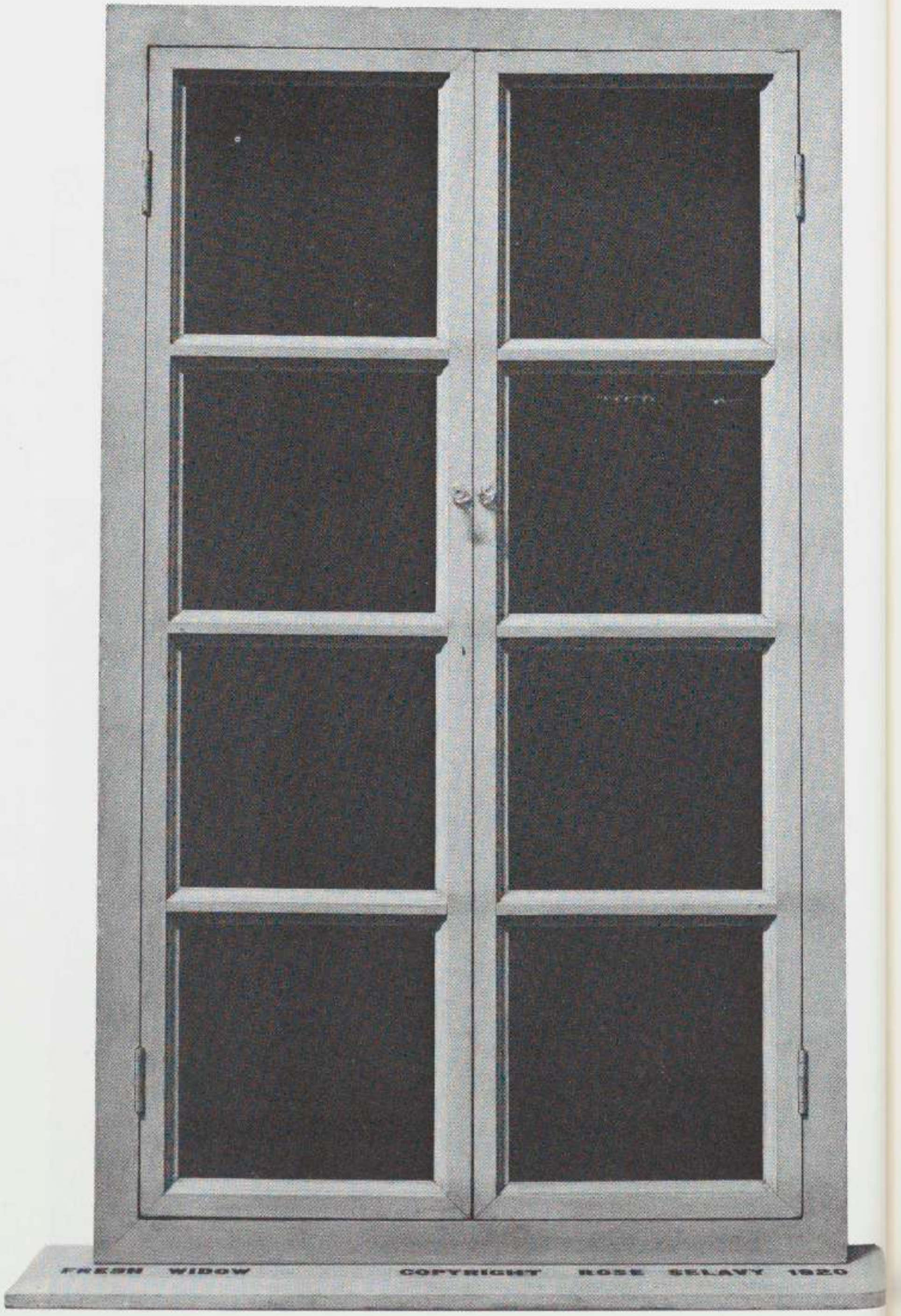

YVES TANGUY

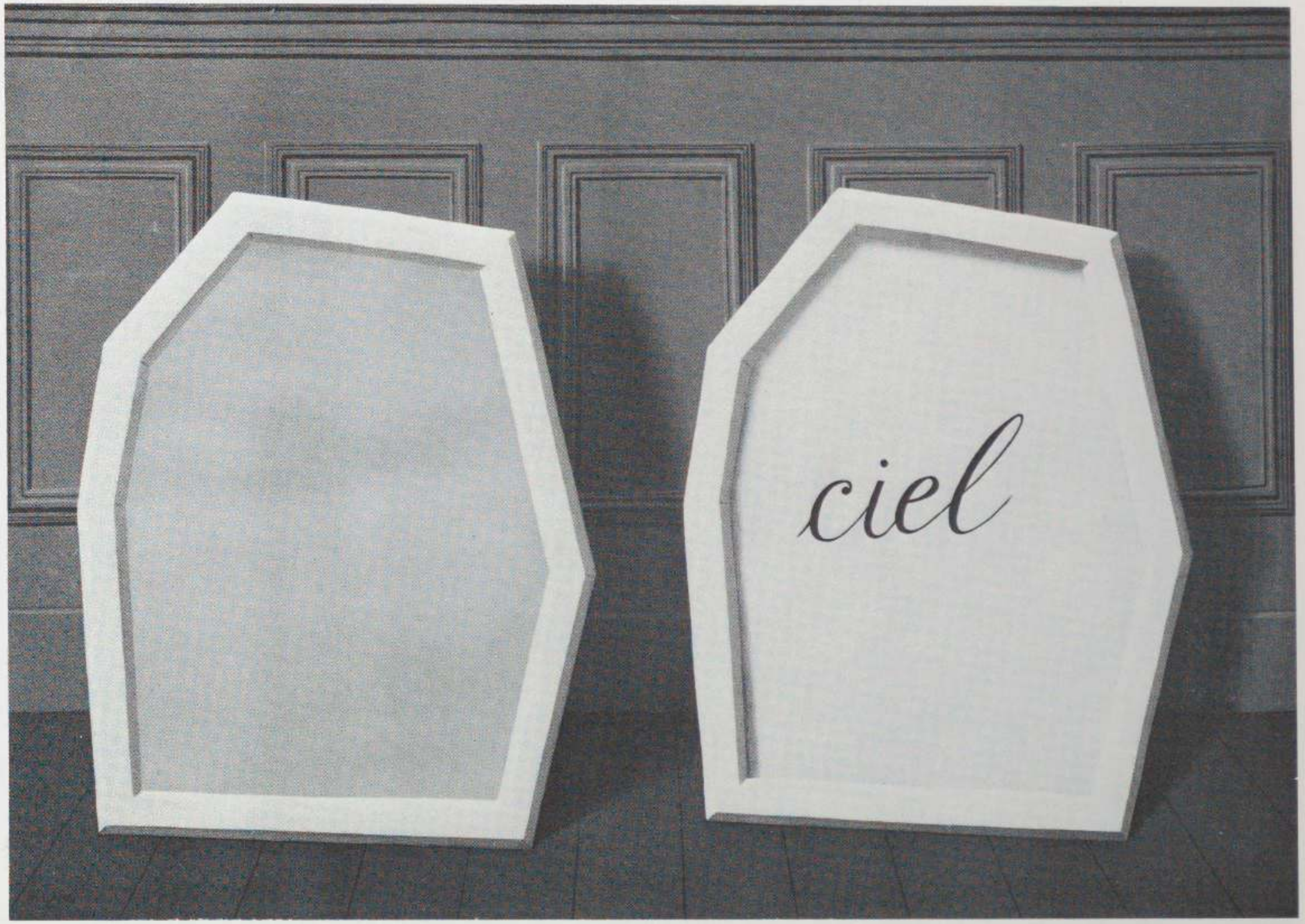

YVES TANGUY

Tanguy: The Extinction of Useless Lights. 1927.
Oil on canvas, 36¼ x 25¾"


2 enfants sont menacés par un rossignol /m. ernst

Ernst: Two Children Are Threatened by a Nightingale. 1924.
Relief of oil on wood with wood constructions, 27½ x 22½"

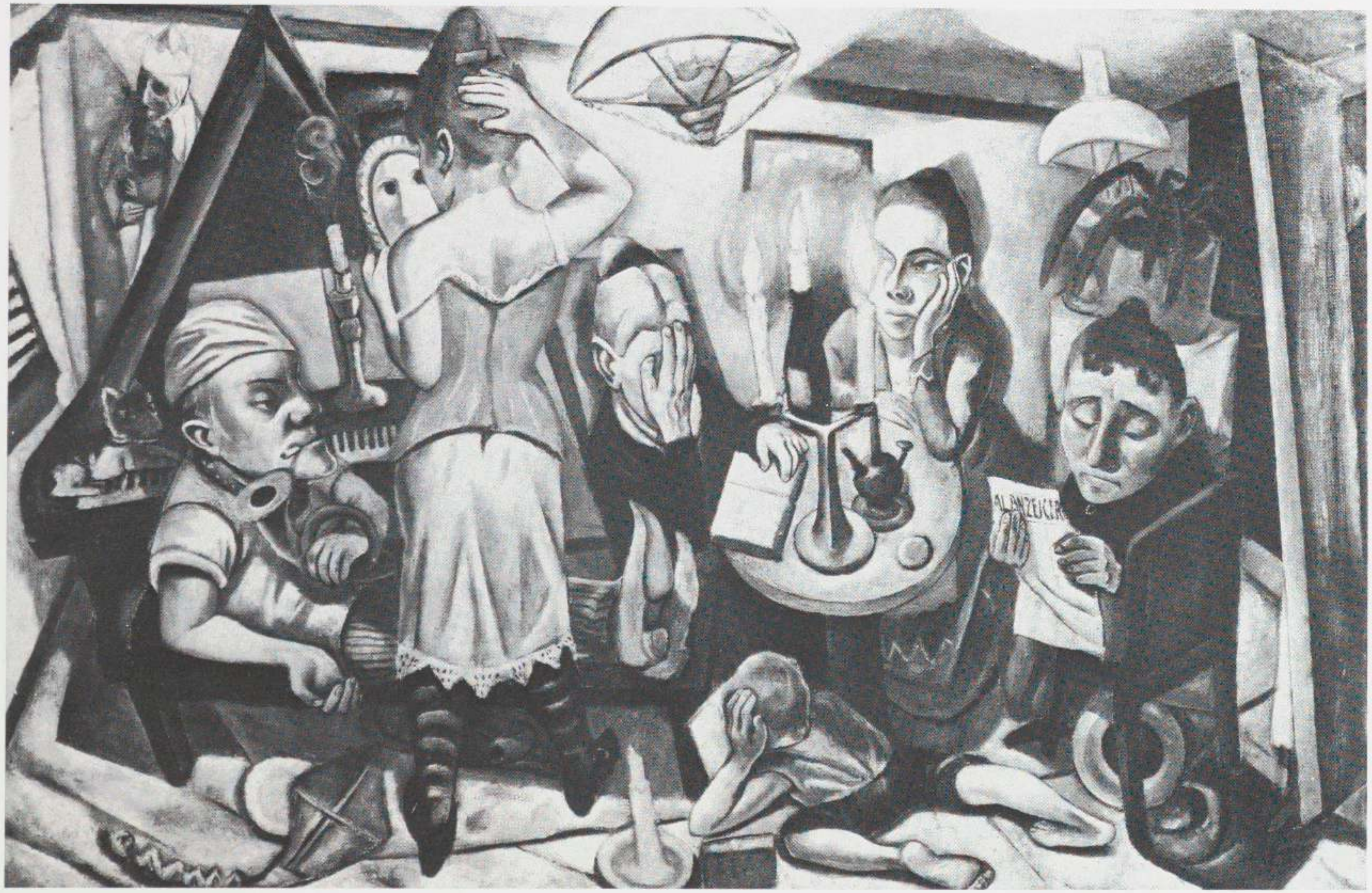

FRESH WIDOW COPYRIGHT ROSE SELAVY 1920

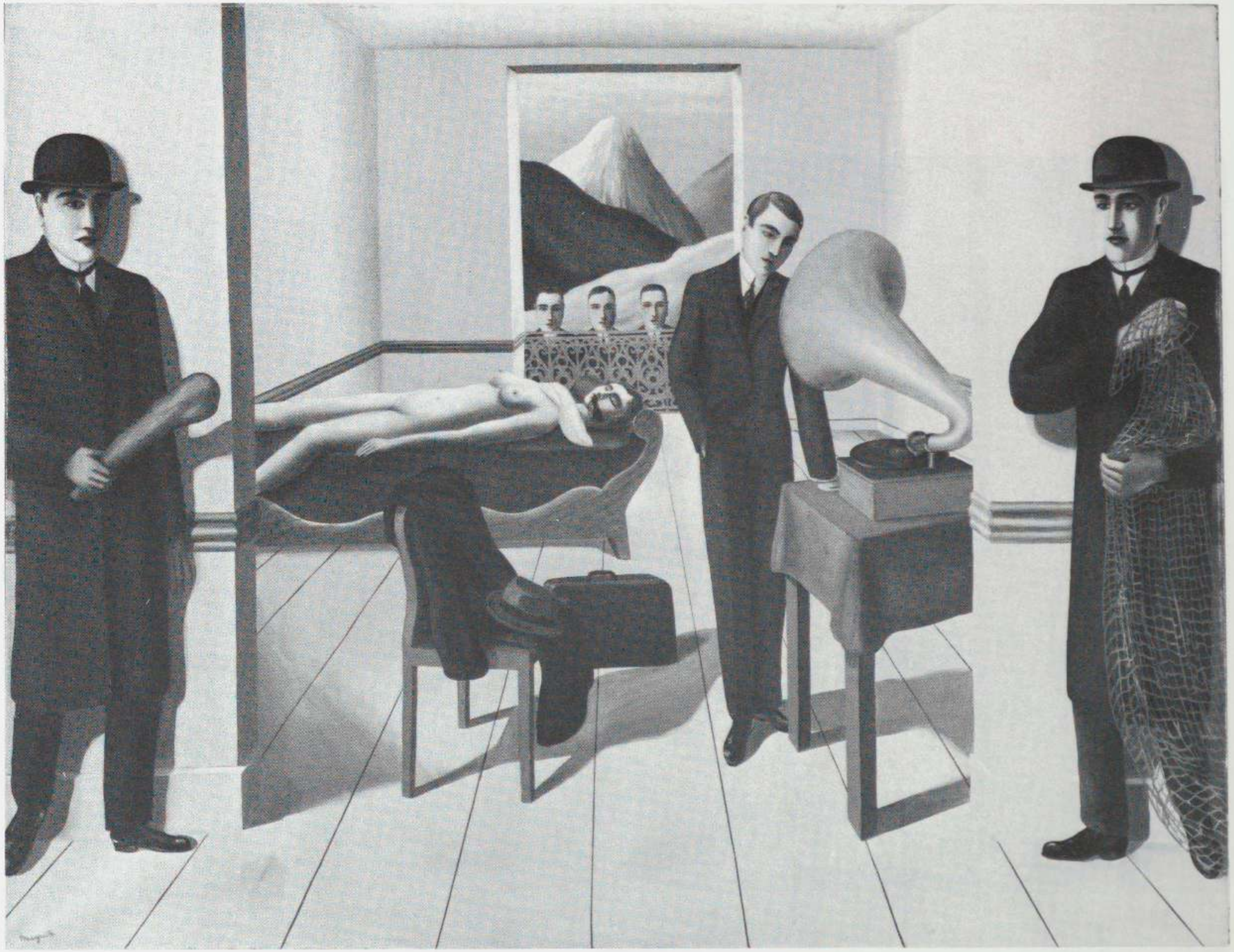


Magritte: The Palace of Curtains. 1928–29.
Oil on canvas, 32 x 45⅞″

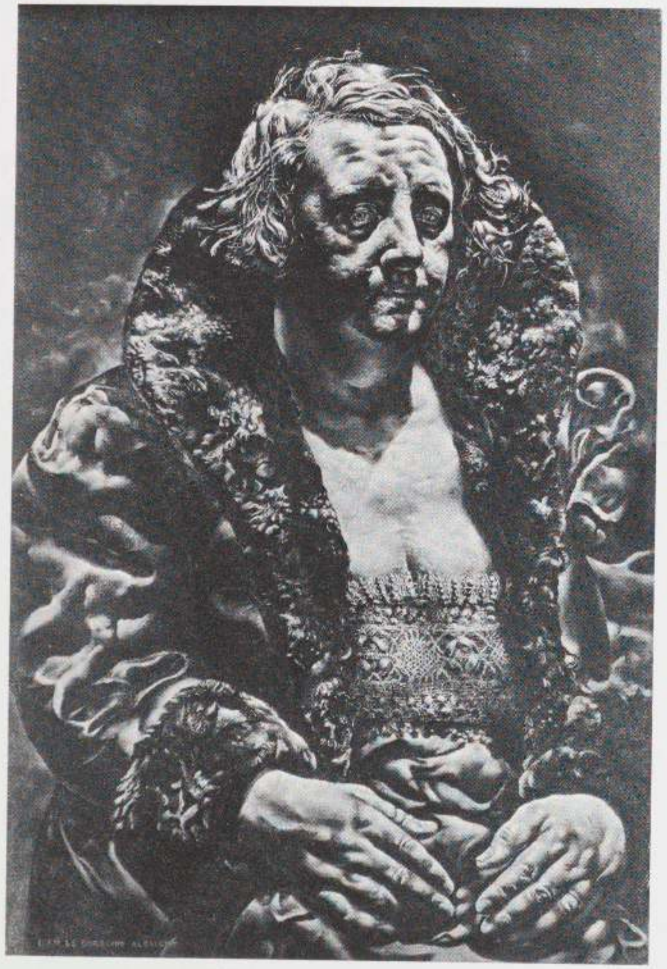
Duchamp: Fresh Widow. 1920.
Miniature window and sill, painted wood frame,
panes of glass covered with leather, 31½ x 21″

Beckmann: Family Picture. 1920.
Oil on canvas, 25⅝ x 39¾"

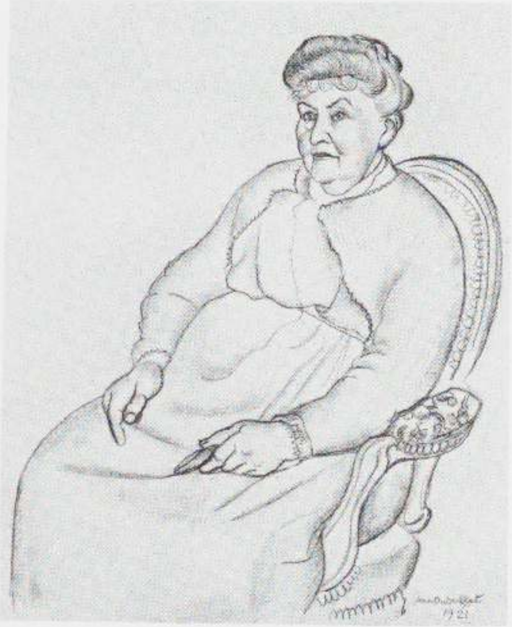

ALANZEIGER



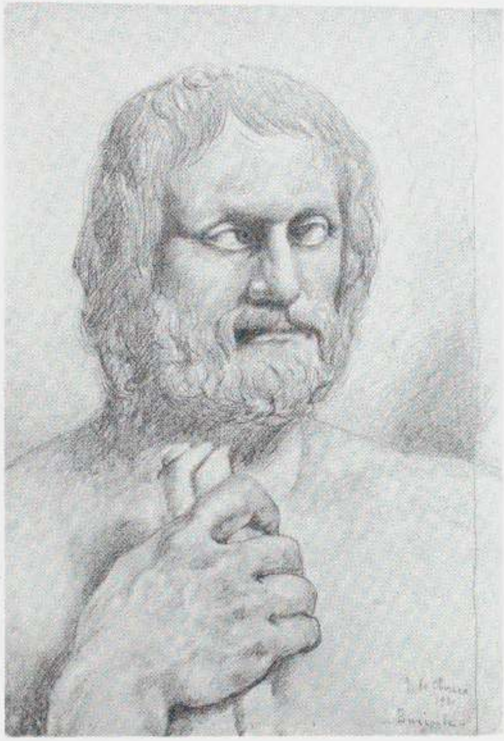
Magritte: The Menaced Assassin. 1926.
Oil on canvas, 59¼ x 6′ 4⅞″



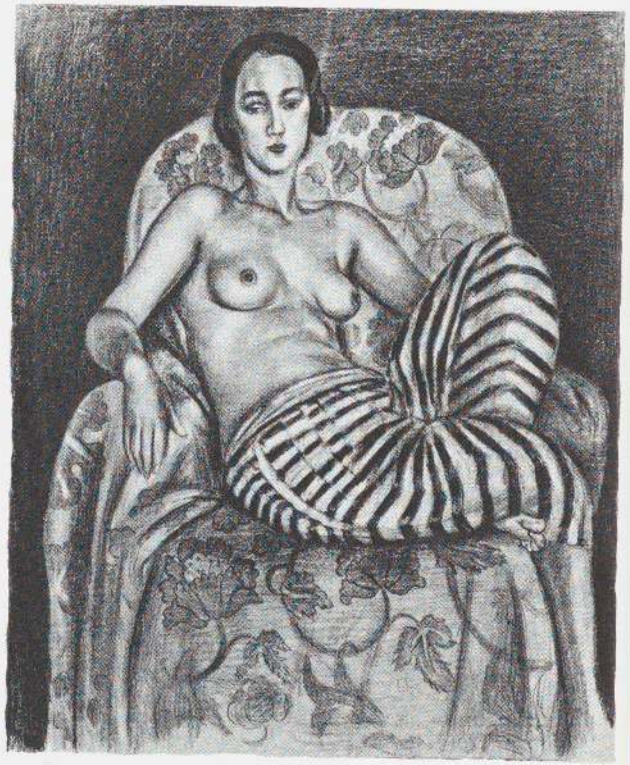
Albright: Woman. 1928.
Oil on canvas, 33 x 22″



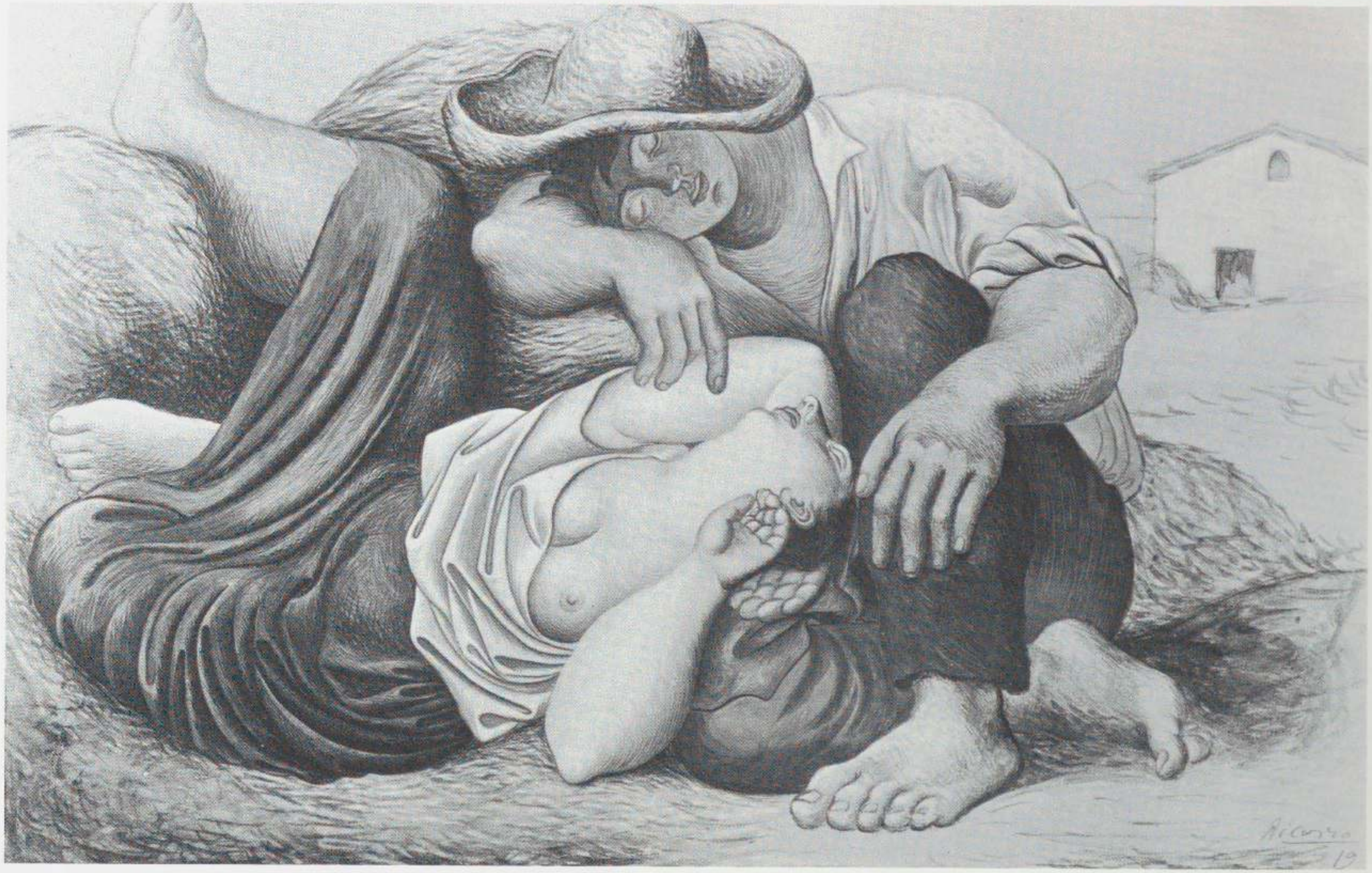
Dubuffet: Mme Arthur Dubuffet. 1921.
Crayon, 18⅛ x 14⅜″



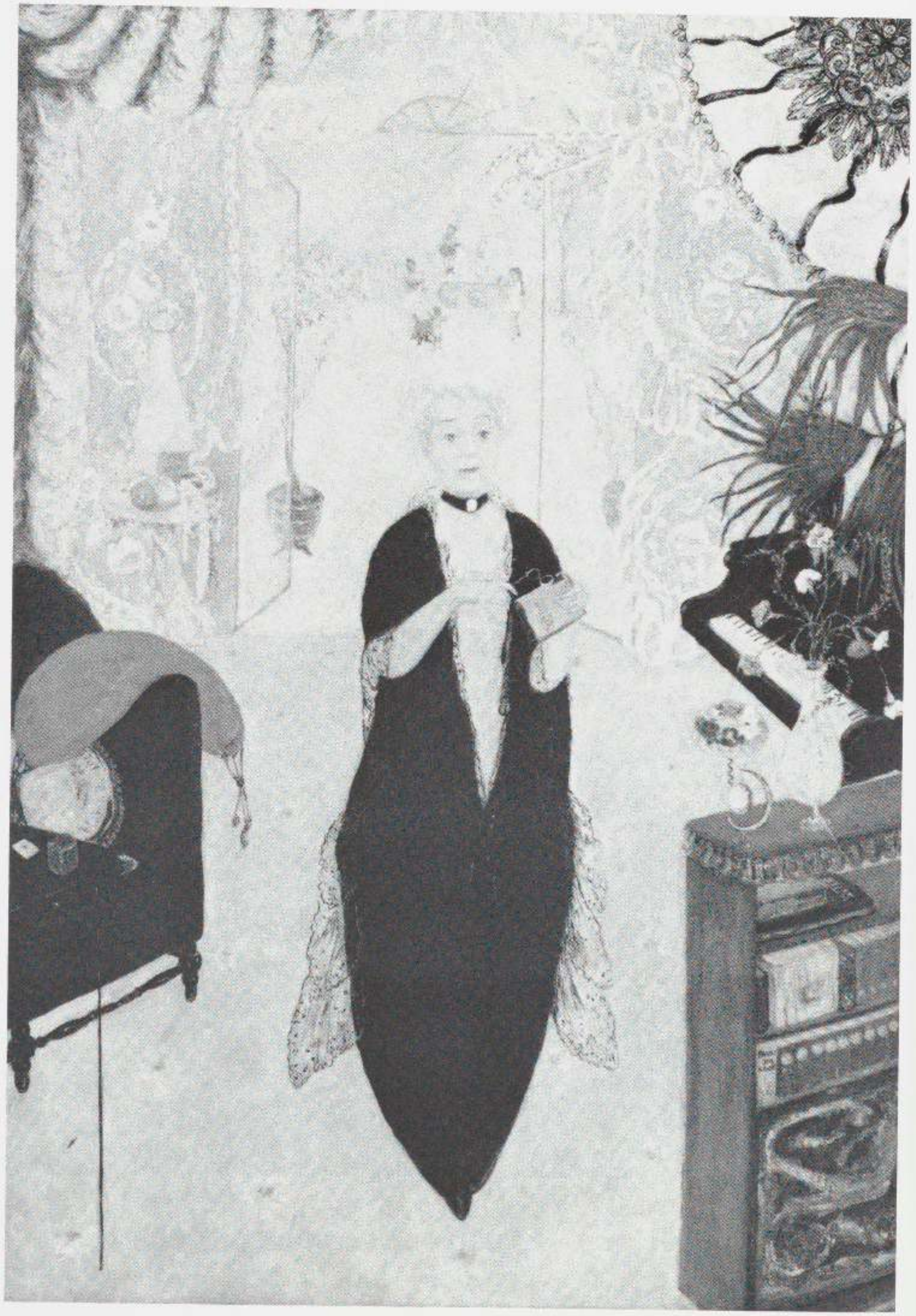
de Chirico: Euripides. 1921.
Pencil, 12½ x 8½″



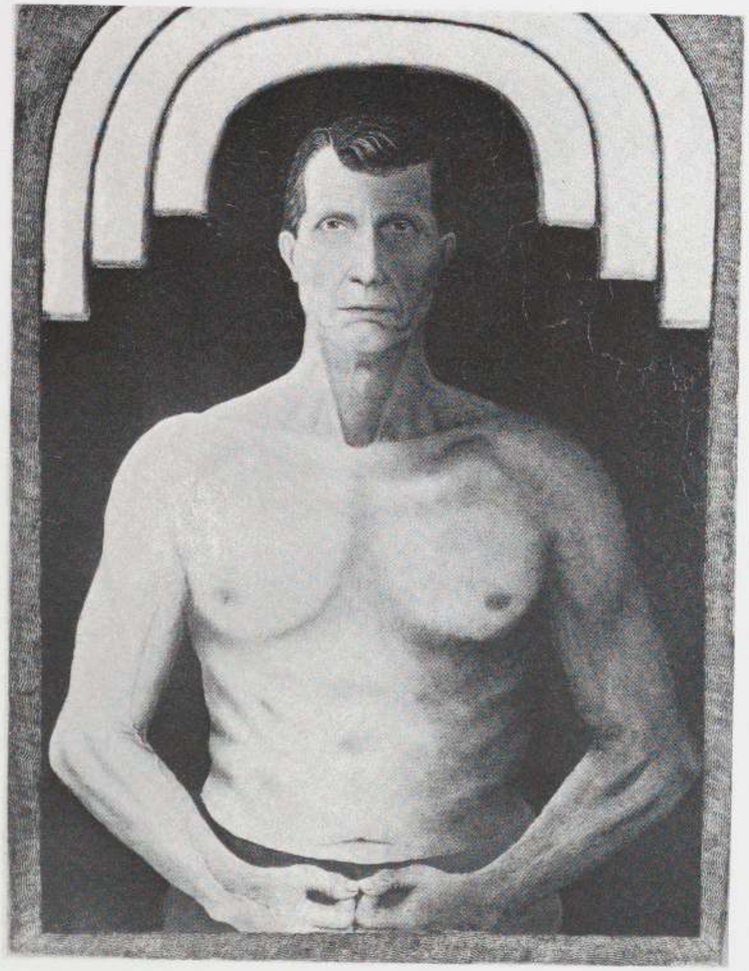
Matisse: Odalisque in Striped Pantaloons. 1925.
Lithograph, 21½ x 17⅜″



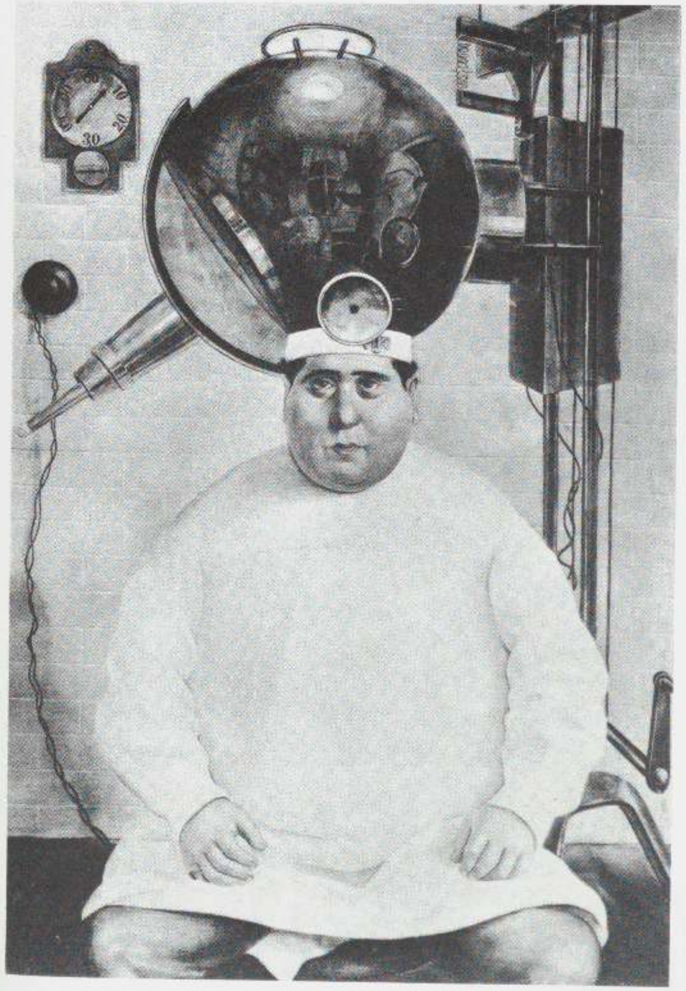
Picasso: Sleeping Peasants. 1919.
Tempera, watercolor, and pencil, 12¼ x 19¼"



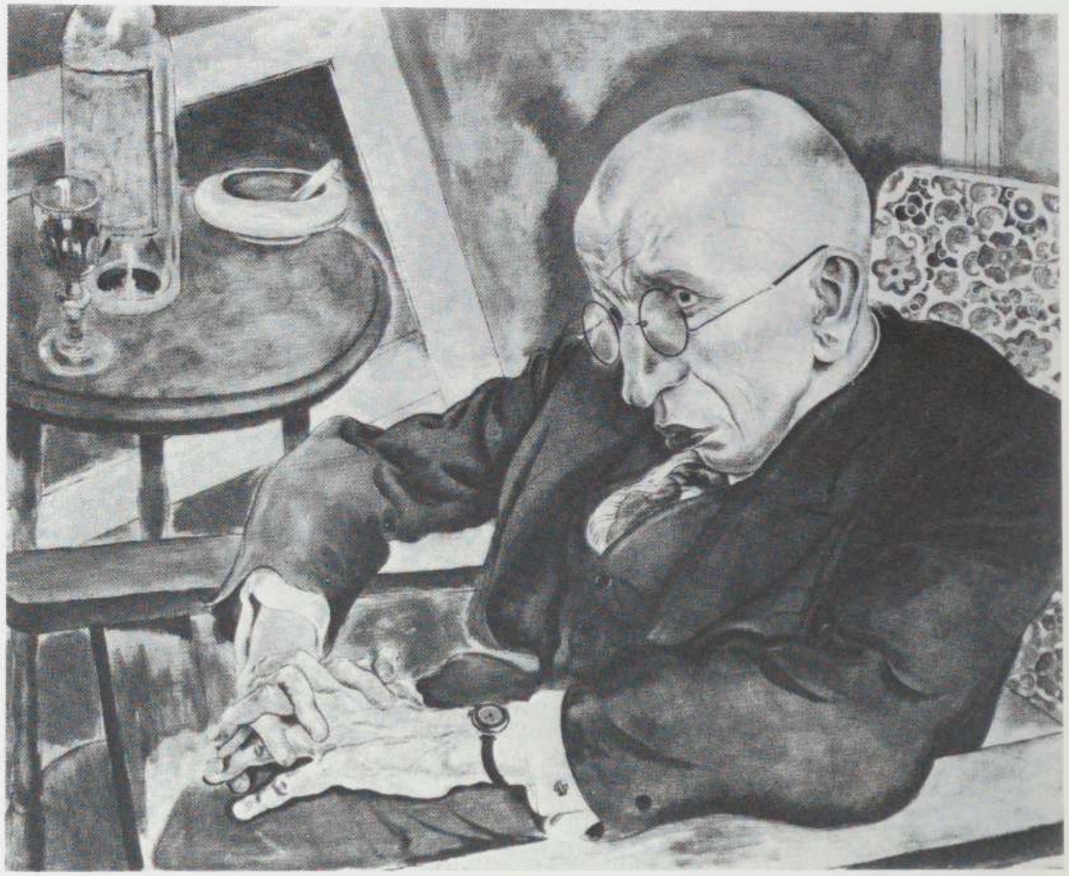
Stettheimer: Portrait of My Mother. 1925.
Oil on canvas, 38⅜ x 26⅝″



Kane: Self-Portrait. 1929.
Oil on canvas, 36⅛ x 27⅛″

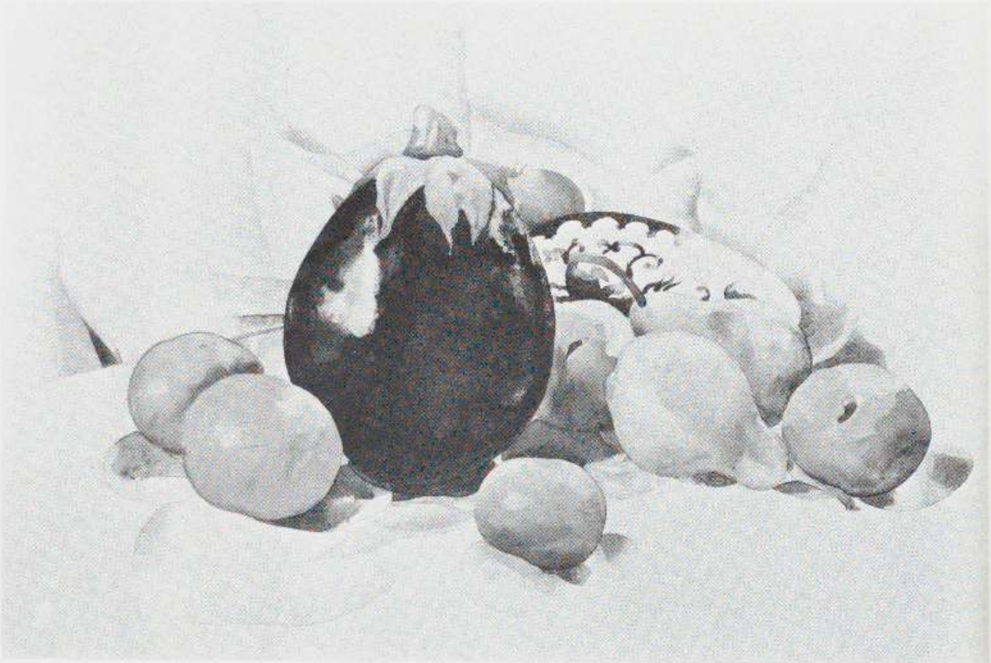


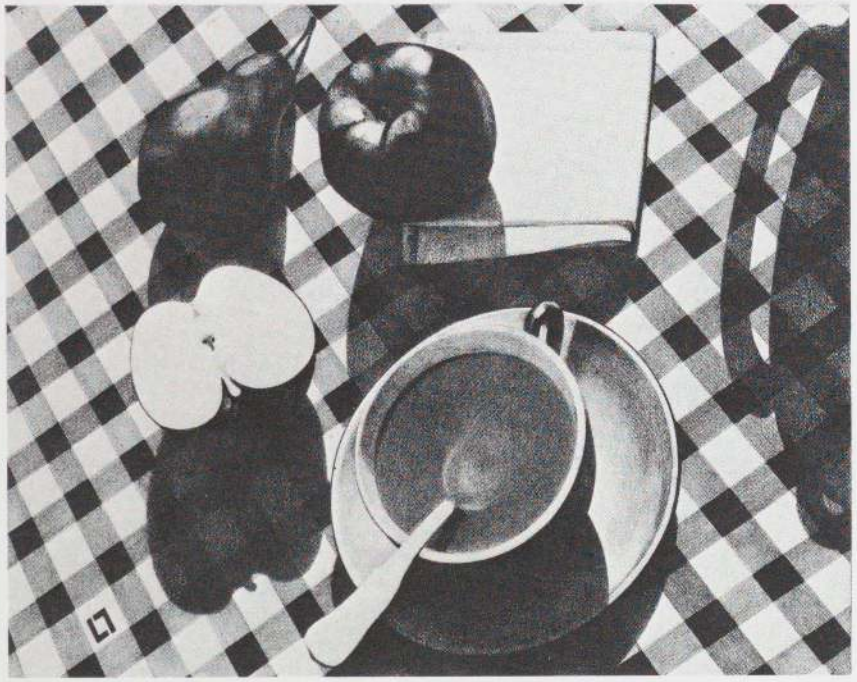
Dix: Wilhelm Mayer-Hermann. 1926.
Oil and tempera on wood, 58¾ x 39″



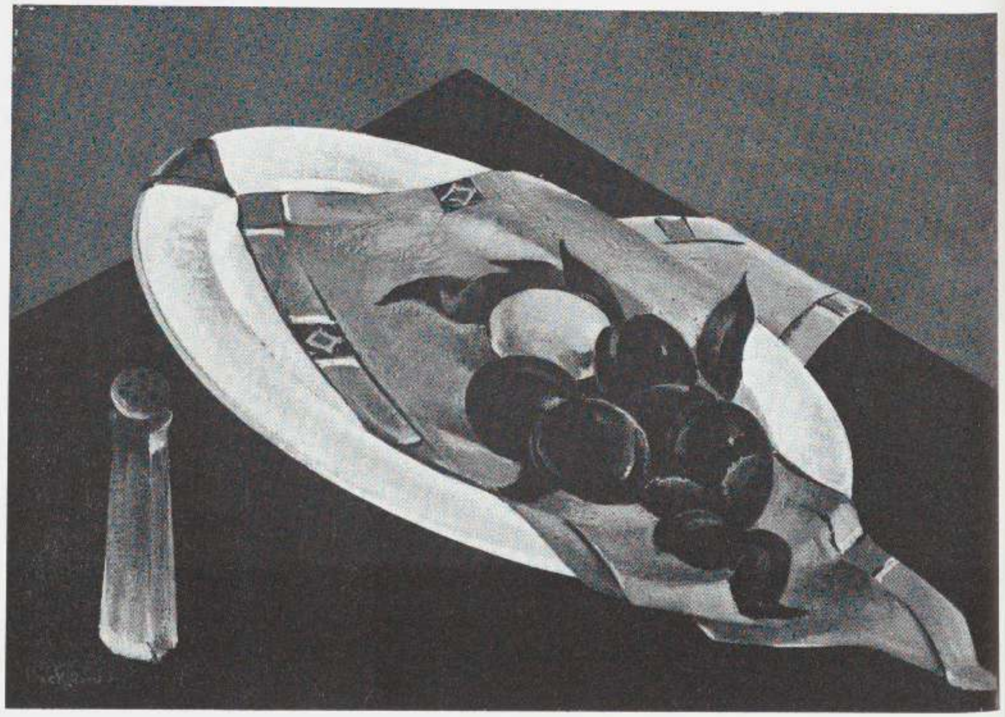
Grosz: Max Herrmann-Neisse. 1927.
Oil on canvas, 23⅜ x 29⅛″

Demuth: Eggplant and Tomatoes. 1926.
Watercolor and pencil, 14⅛ x 20″

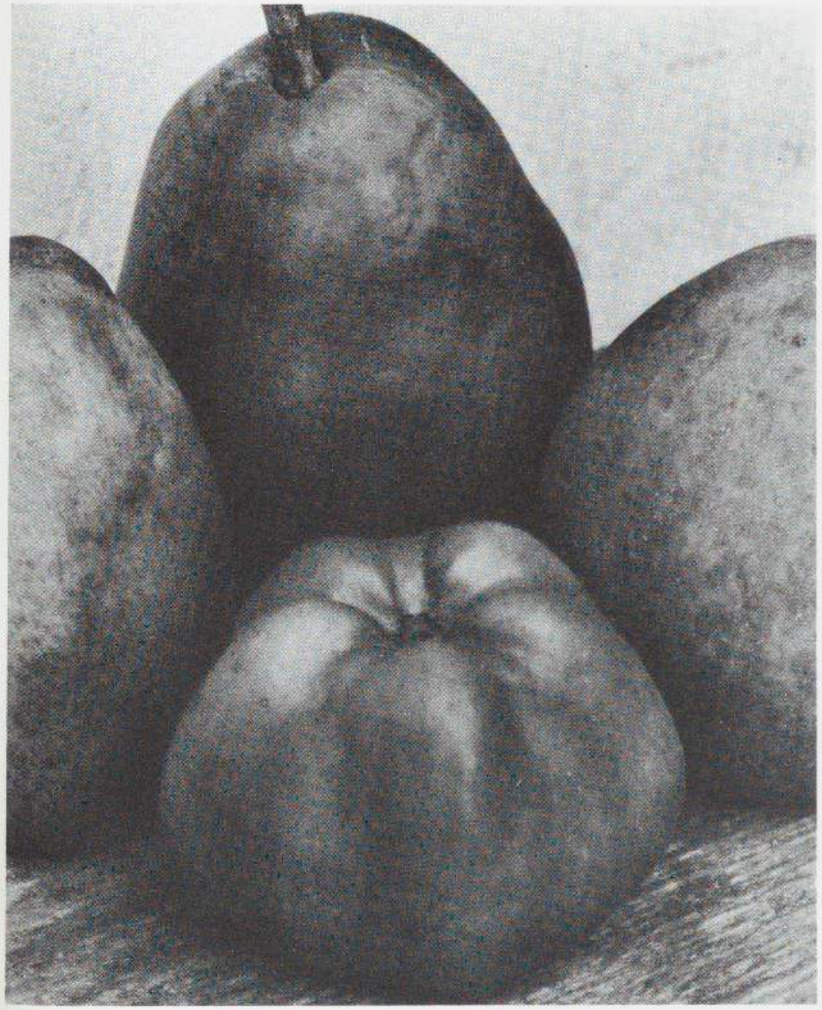




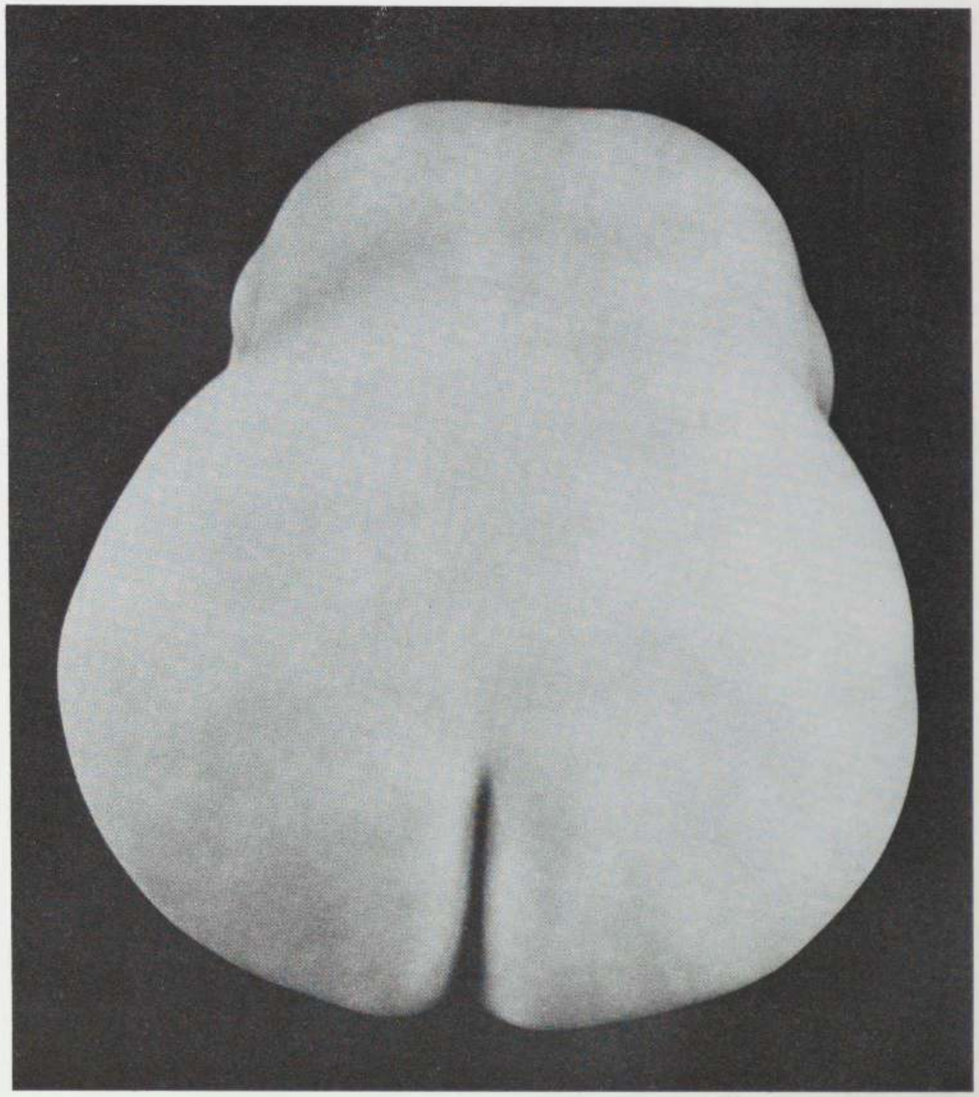
Lozowick: Still Life. 1929.
Lithograph, 10¼ x 13¼″



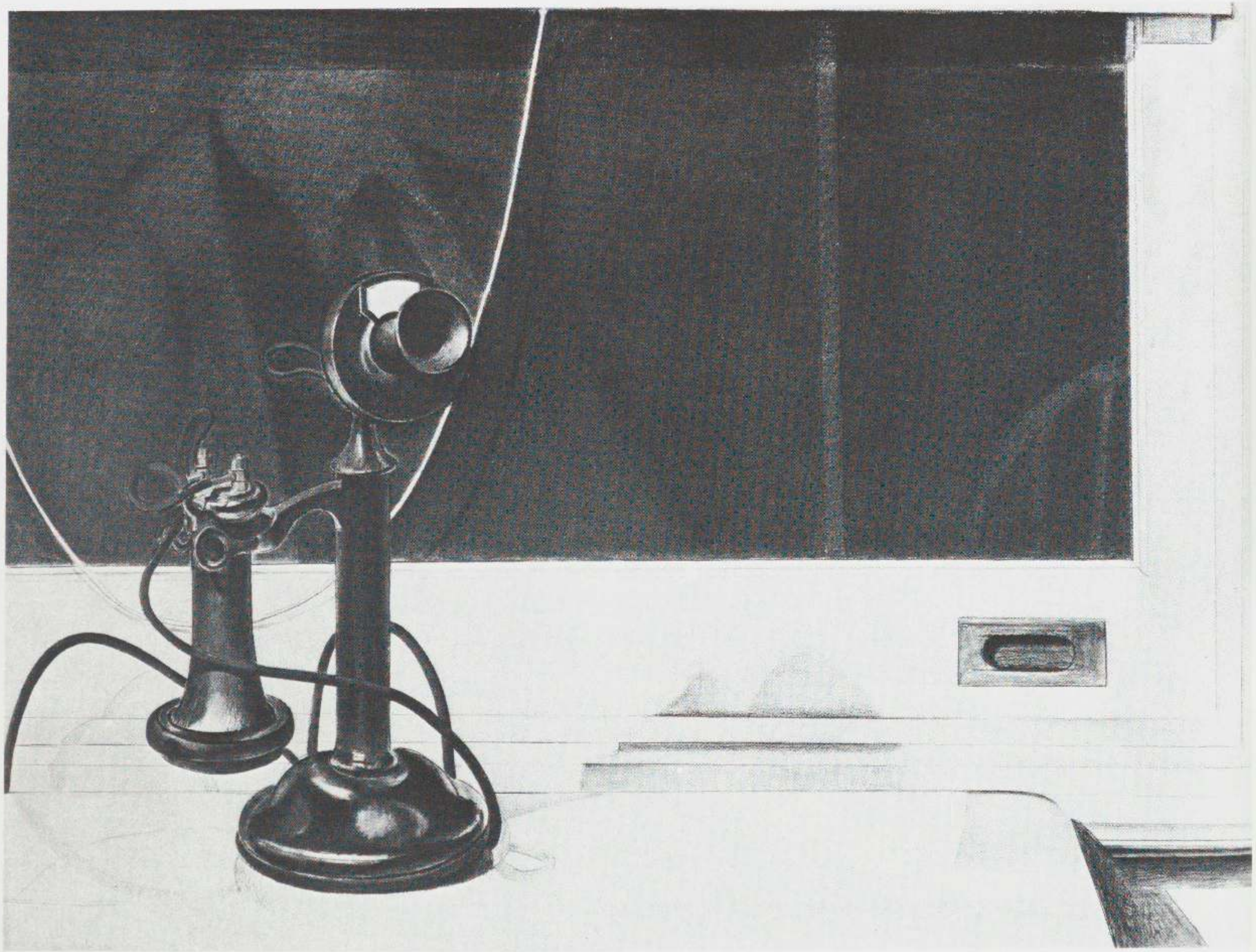
Dickinson: Plums on a Plate. 1926.
Oil on canvas, 14 x 20″

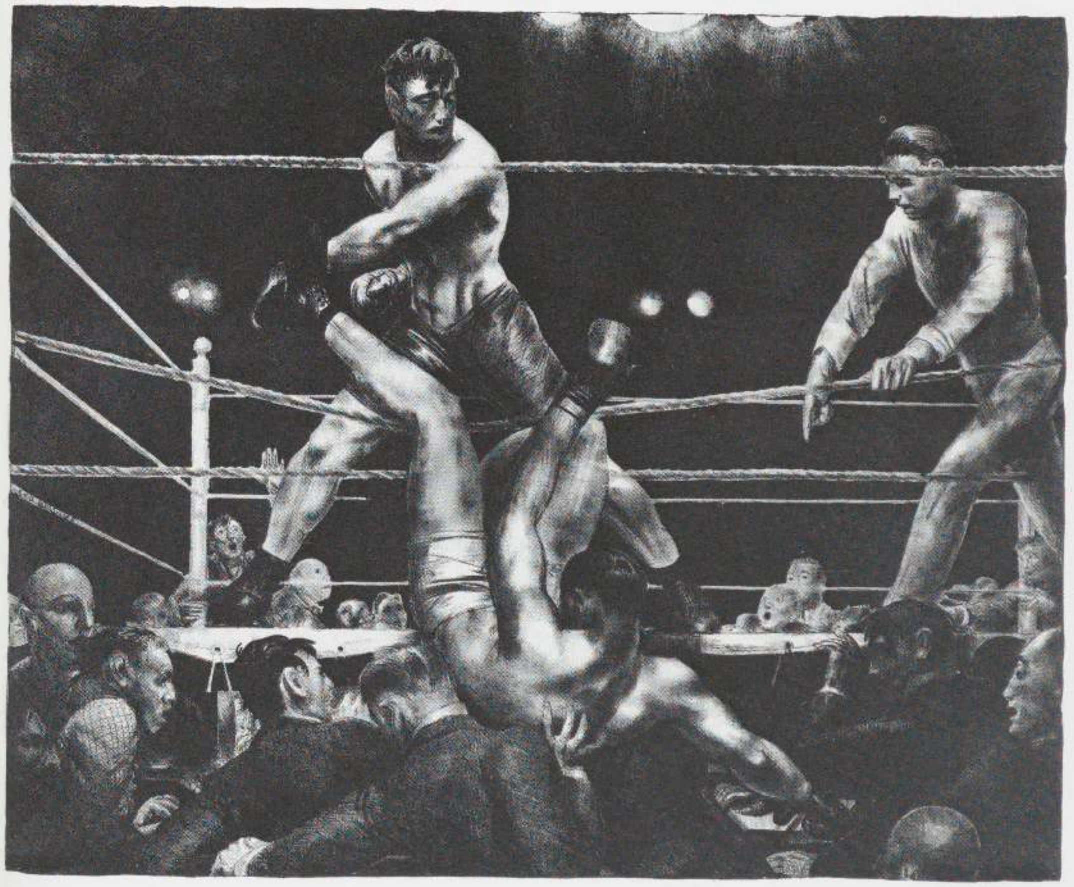


Steichen: Three Pears and an Apple. 1921.
Photograph, 16¼ x 13″



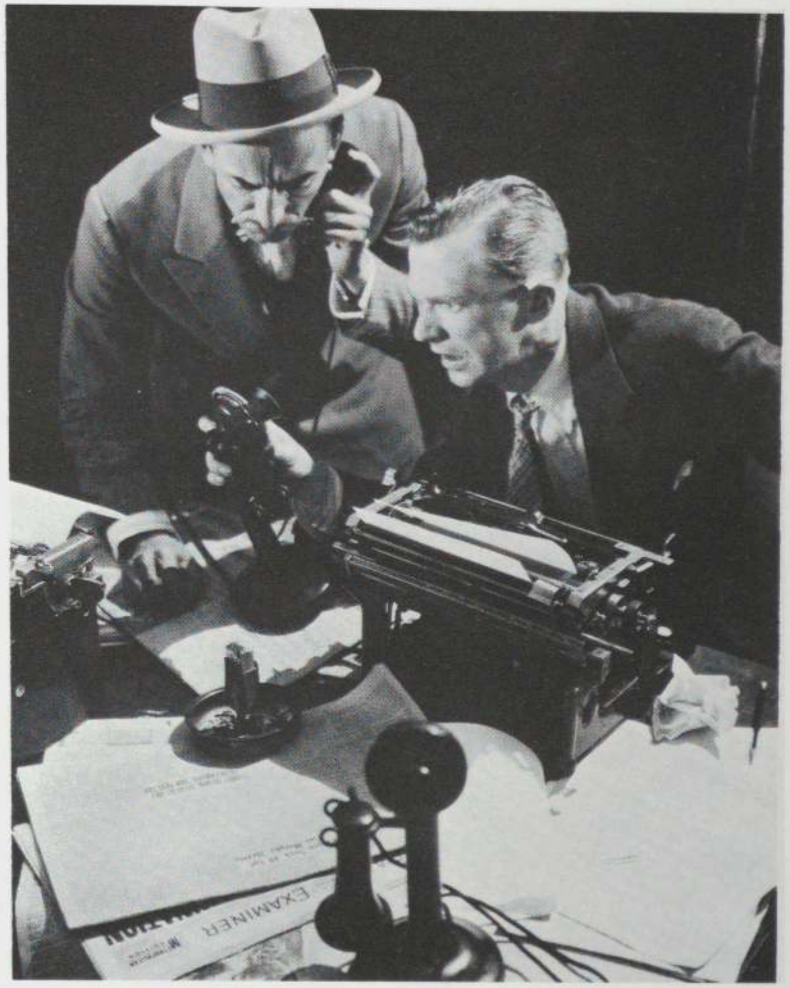
Weston: Nude, Mexico. 1925.
Photograph, 8⅜ x 7⅝″



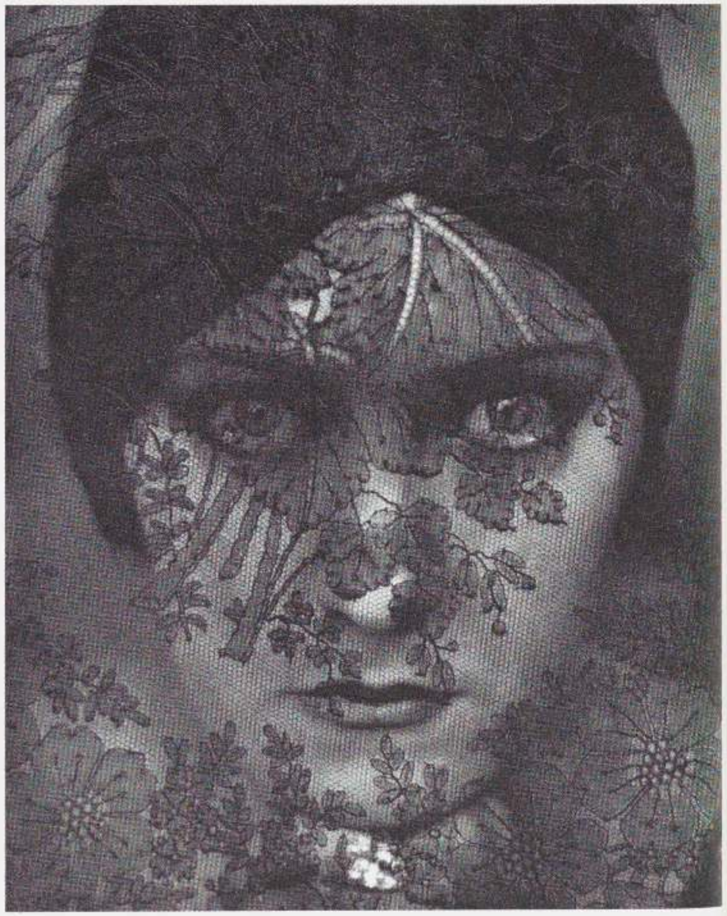


Bellows: Dempsey and Firpo. 1924.
Lithograph, 18⅛ x 22⅜″

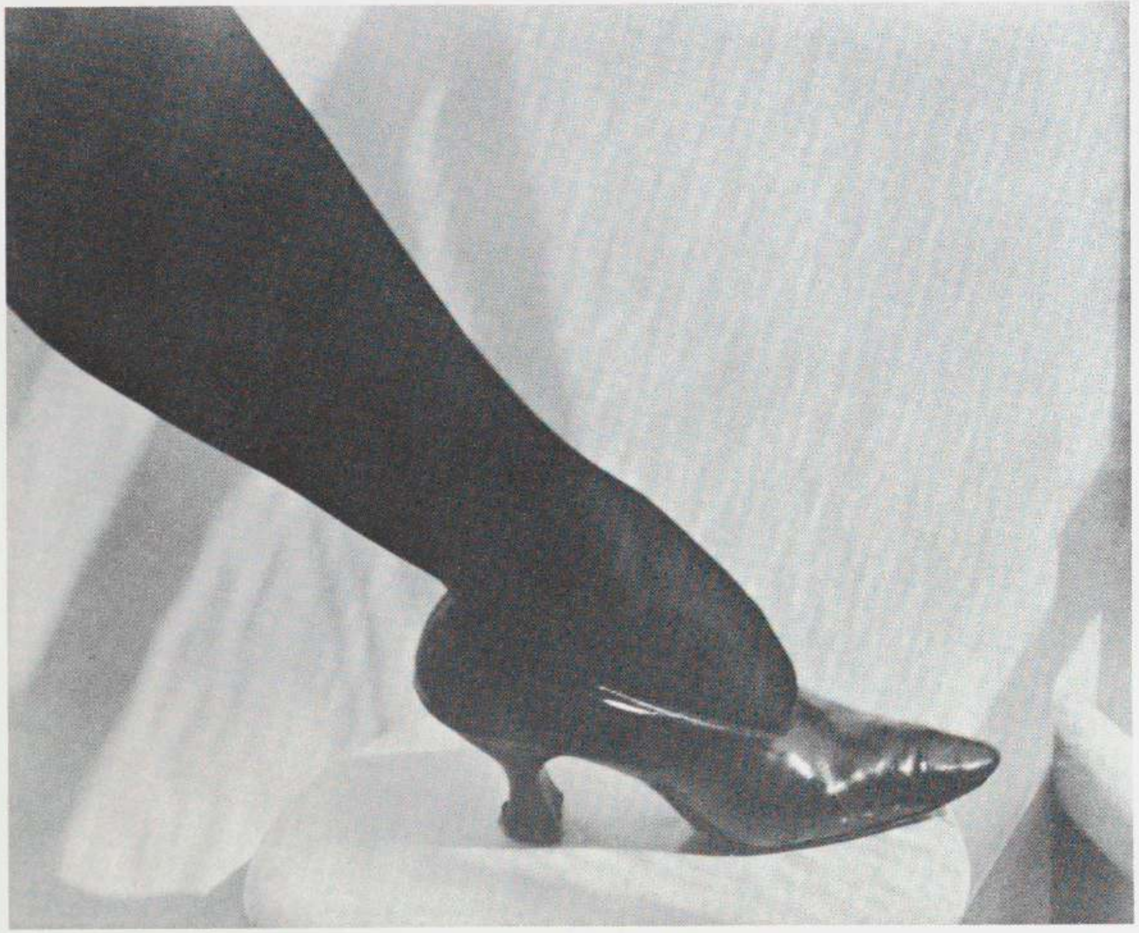
Sheeler: Self-Portrait. 1923.
Conté crayon, gouache, and pencil, 19¾ x 25¾″



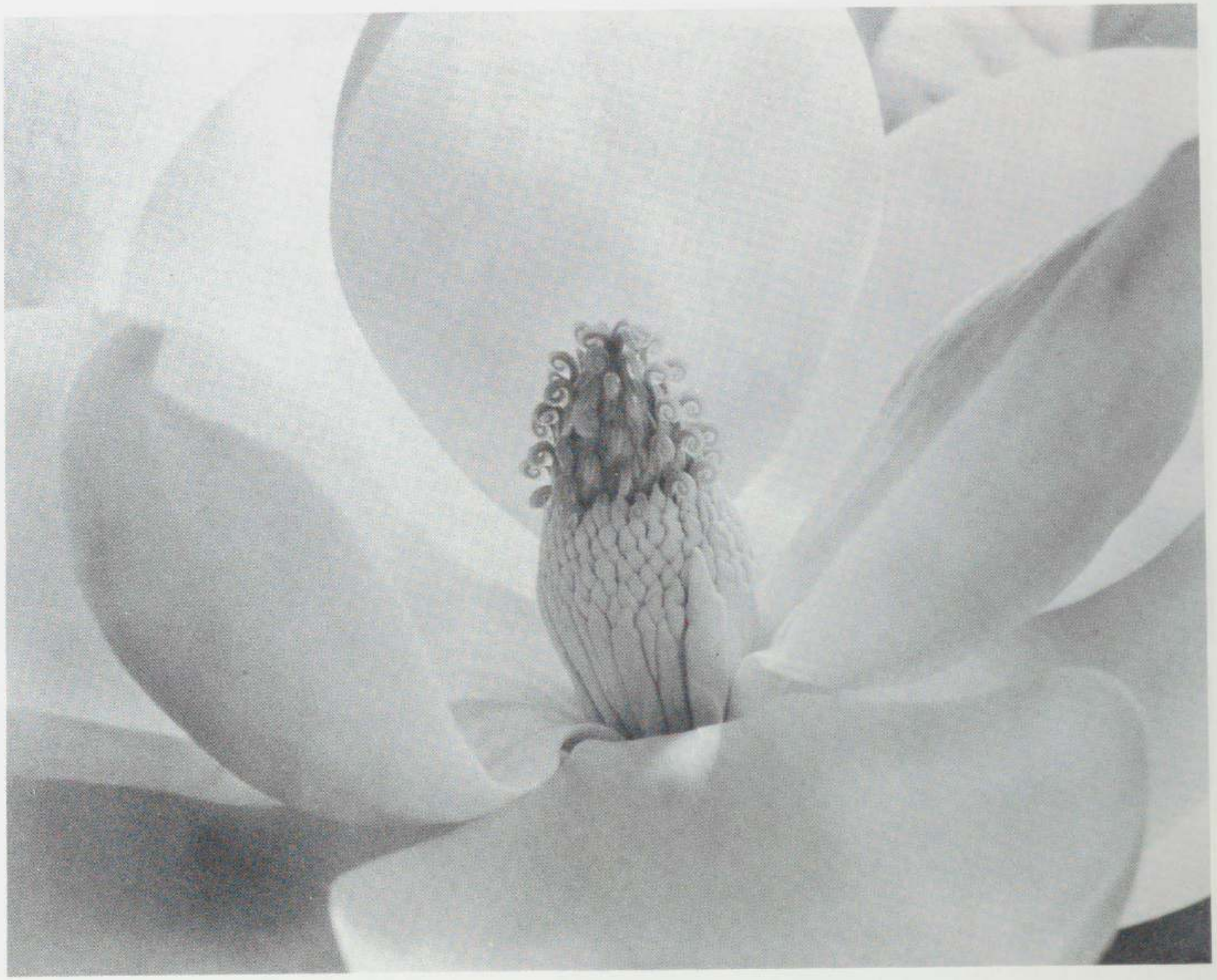
Steichen: The Front Page. 1928.
Photograph, 16¾ x 13½″



Steichen: Gloria Swanson. 1924.
Photograph, 16½ x 13⅜"

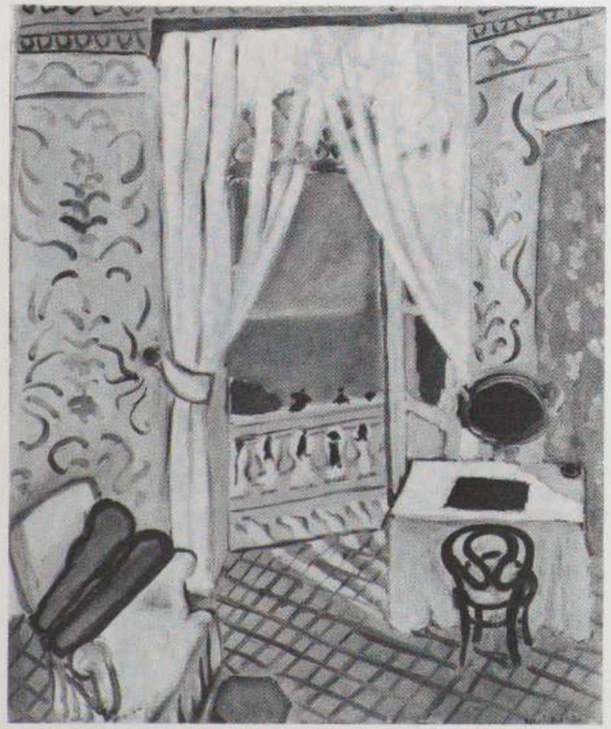


Stieglitz: Dorothy True. 1919.
Photograph, 7½ x 9⅛"



Cunningham: Open Magnolia. 1925.
Photograph, 6¾ x 8½″

THE WORLD TRANSFORMED



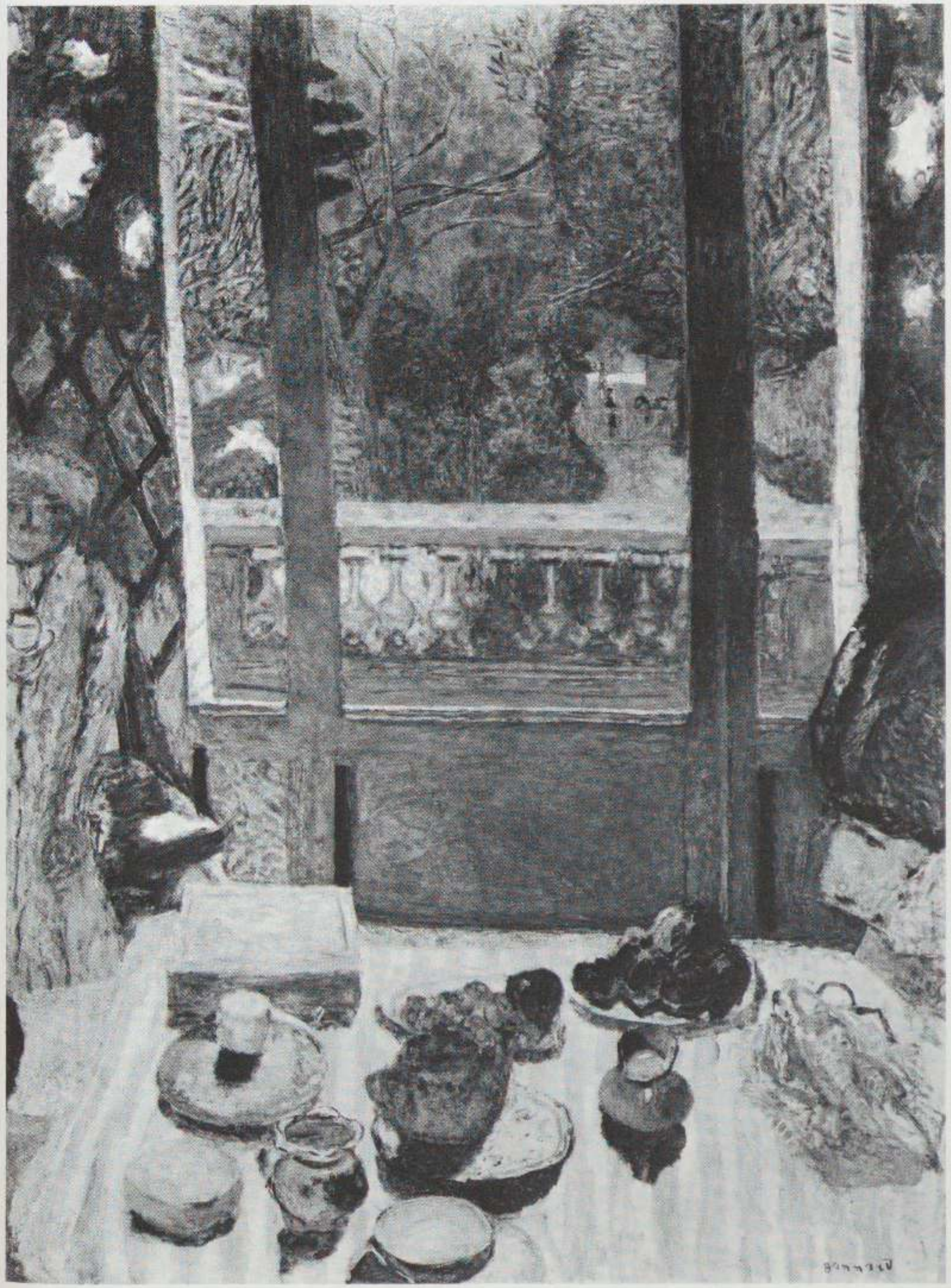
Matisse: Interior with a Violin Case. 1918–19.
Oil on canvas, 28¾ x 23⅝″

In France, during the 1920s, two traditions sometimes merged: Impressionism and Fauvism. The three paintings at left and right address themselves to the same subject, an interior setting with an open window. This is not the world of actual appearance. The transformations are seductive, harmonious, even decorative.

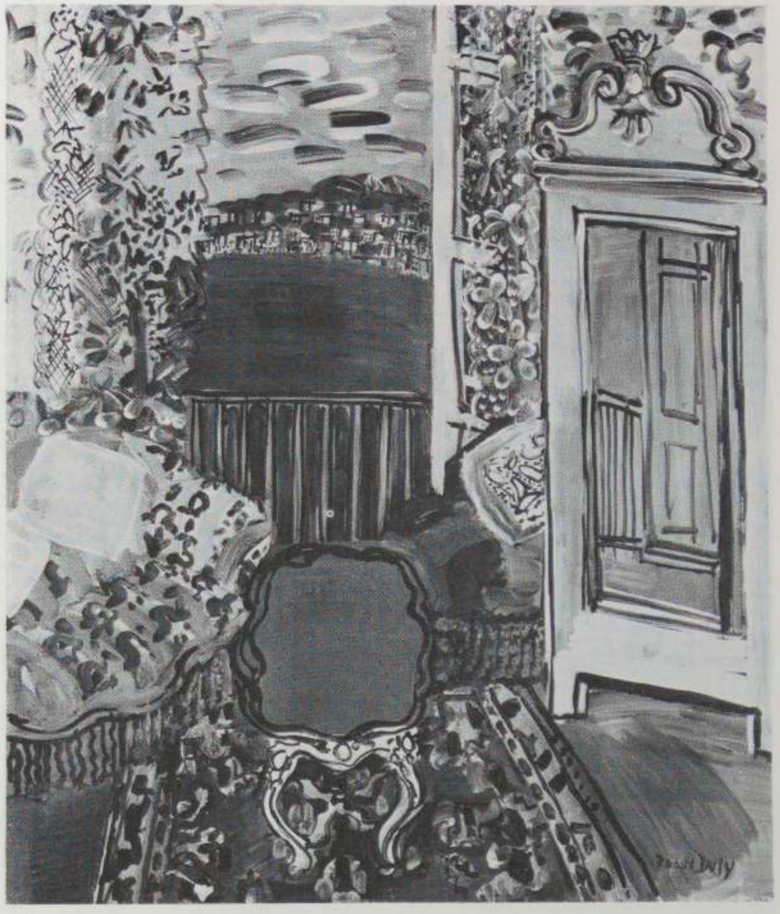
In the United States, artists were less confined to subjects in their studios, and many of them interpreted the American scene around them. Several were most successful when working in watercolor, and their transformations are often charged with emotion. An even greater revelatory urgency is expressed in Corinth's *Self-Portrait*, Soutine's *Old Mill*, and Monet's *Japanese Footbridge*, painted in Germany and France during the first years of the decade.

It was in Germany that images of man and landscape were most consistently, and sometimes harshly, transformed. Expressionism flourished. The paintings of Klee transcend the Sturm und Drang of many of his contemporaries, but they belong, nevertheless, to a world transformed. German artists also excelled in the graphic media, and painters and sculptors including Chagall explored the dramatic possibilities inherent in the woodcut. In France, during the decade, Rouault executed his great series of aquatints, *Miserere*.

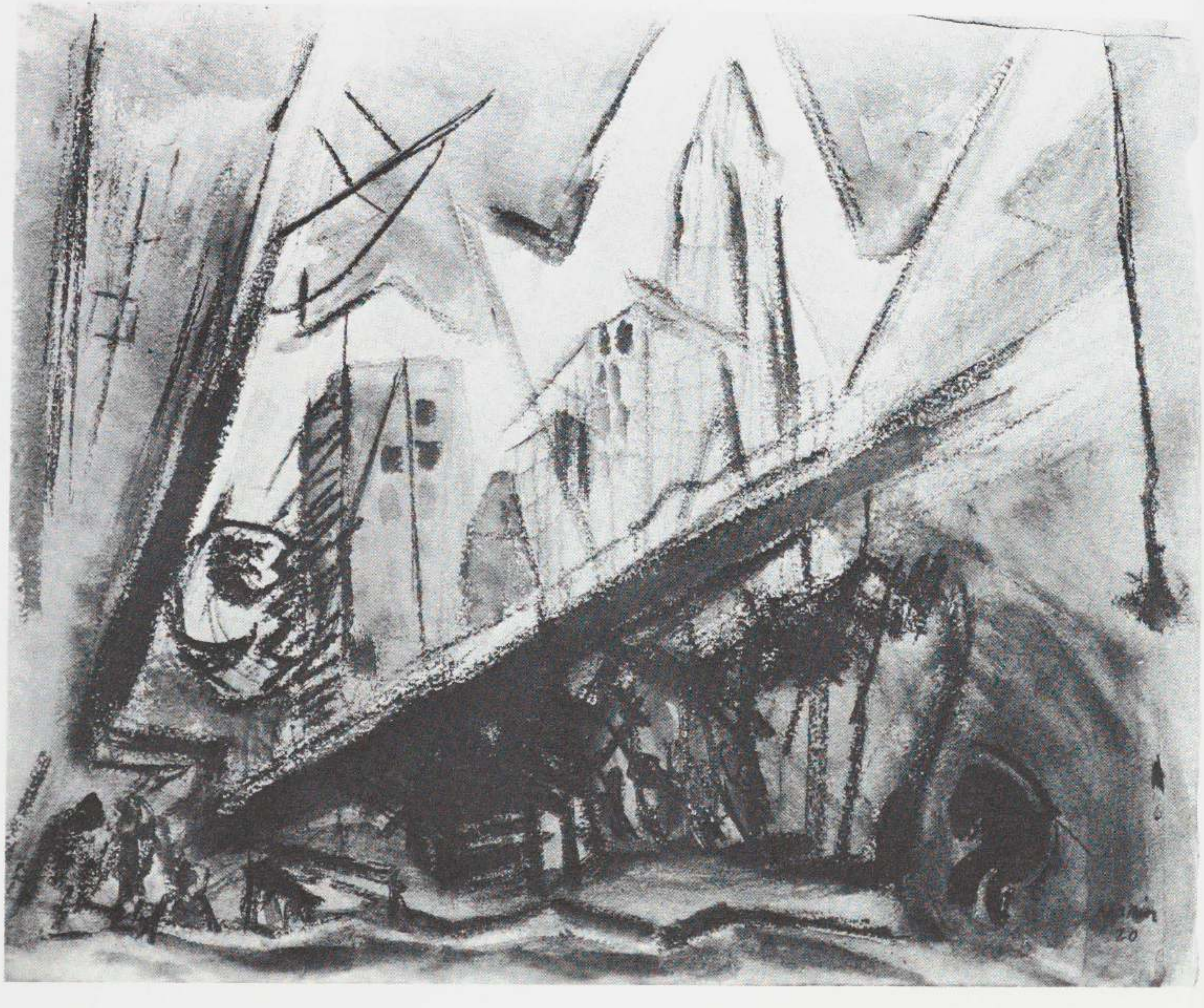
Among the prints reproduced on the following pages, Feininger's large woodcut is a unique impression, Nolde's color lithograph is undescribed by his cataloger, and Rouault's two aquatints are unpublished plates for his *Miserere*.



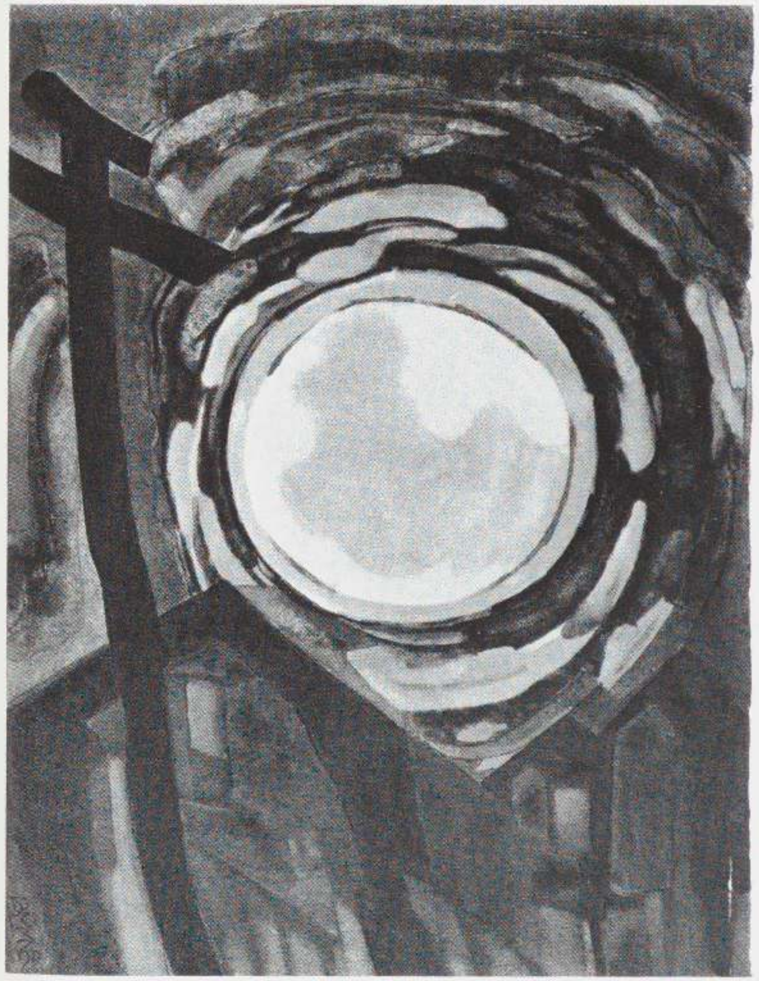
Bonnard: The Breakfast Room. c. 1929.
Oil on canvas, 62⅞ x 44⅞"



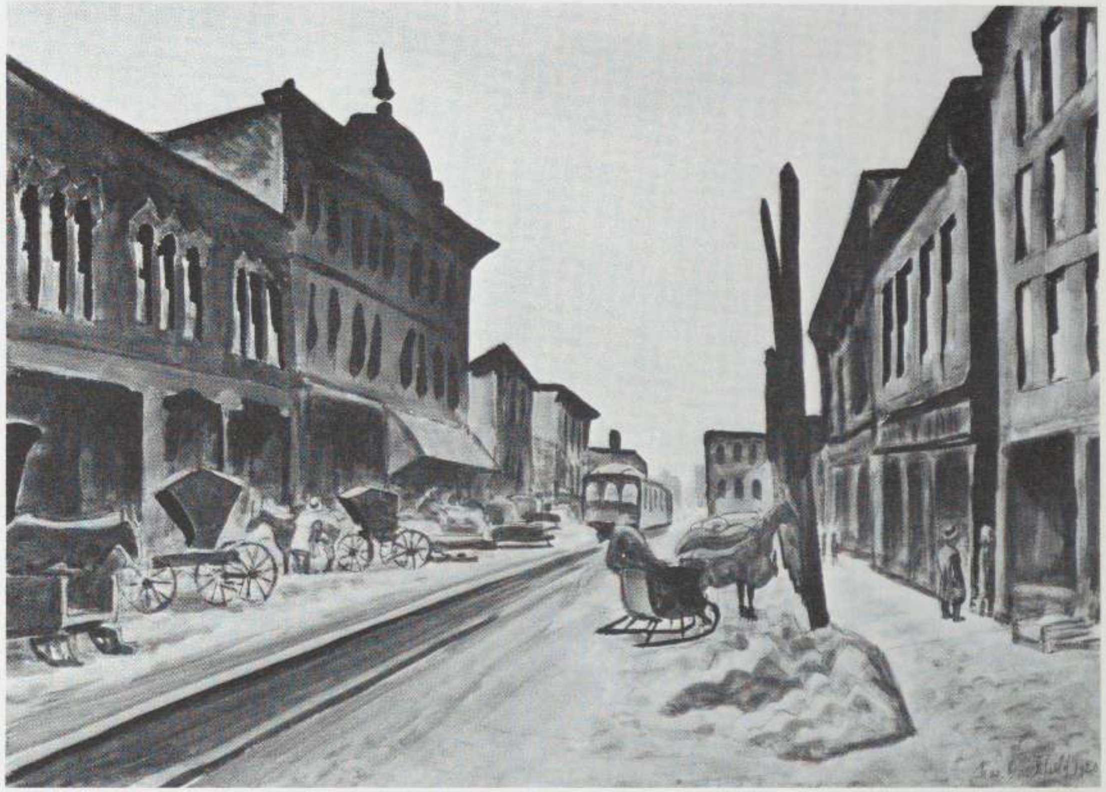
Dufy: Window at Nice. c. 1929.
Oil on canvas, 21⅝ x 18⅛"



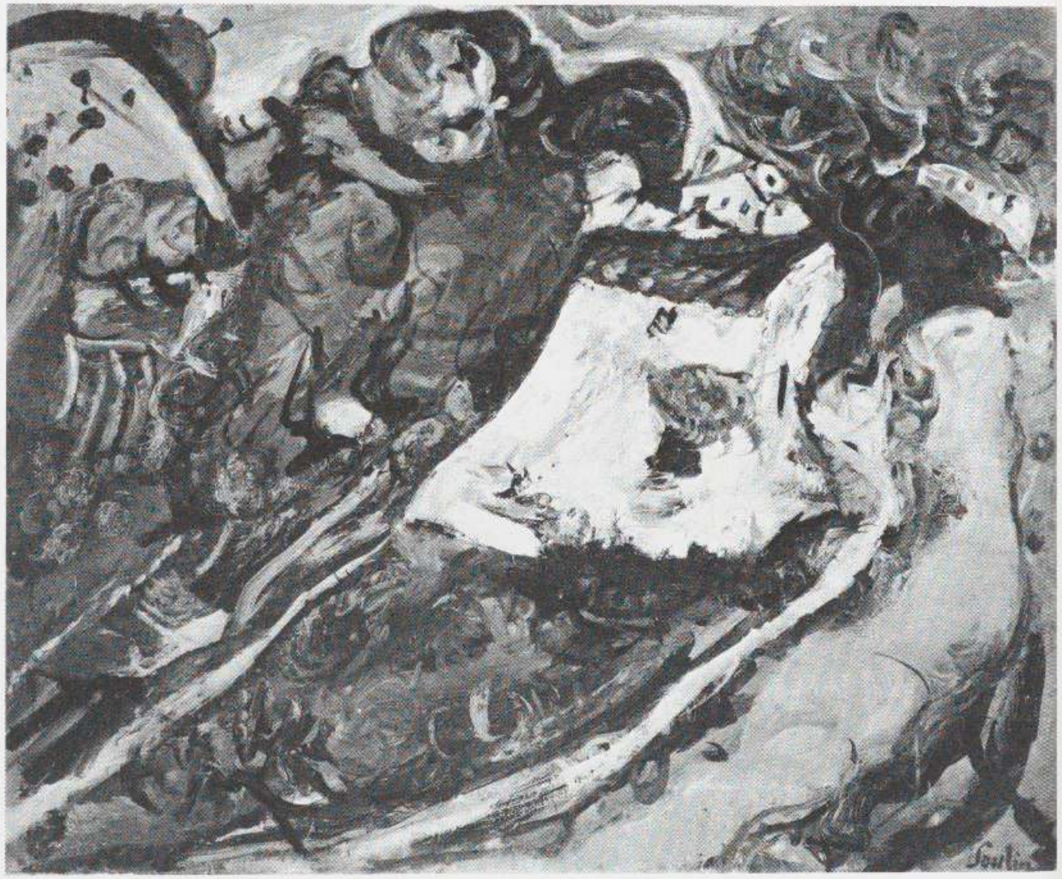
Marin: Lower Manhattan. 1920.
Watercolor, 21⅞ x 26¾″



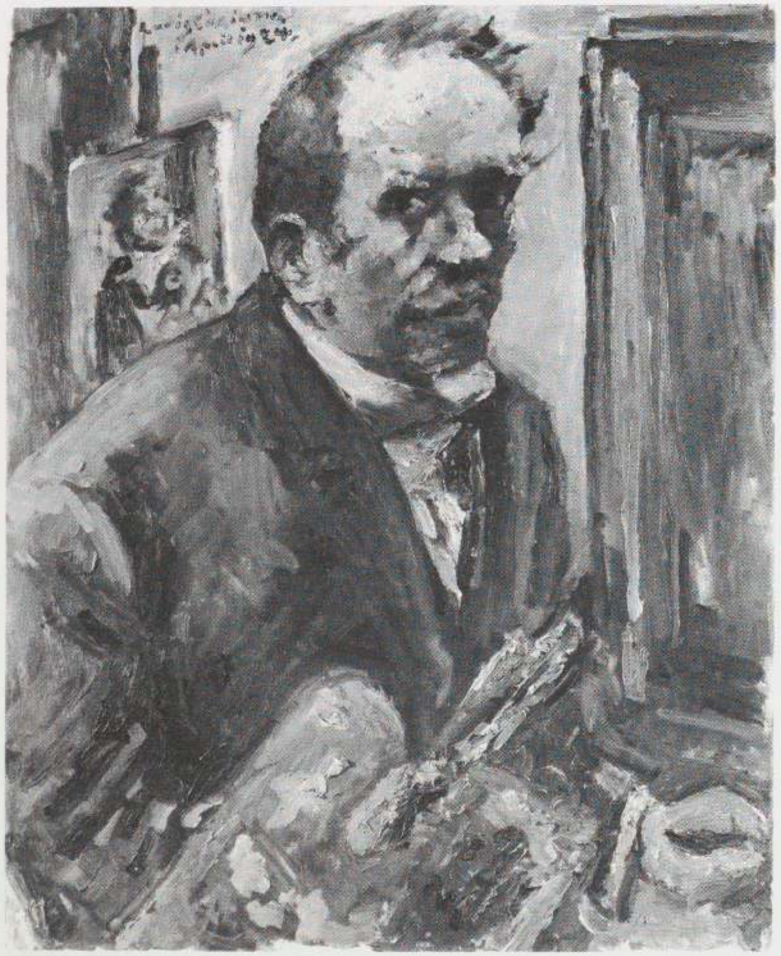
Bluemner: The Eye of Fate. 1927.
Watercolor, 13⅜ x 10″



Burchfield: The Interurban Line. 1920.
Watercolor, 14¾ x 20¾″



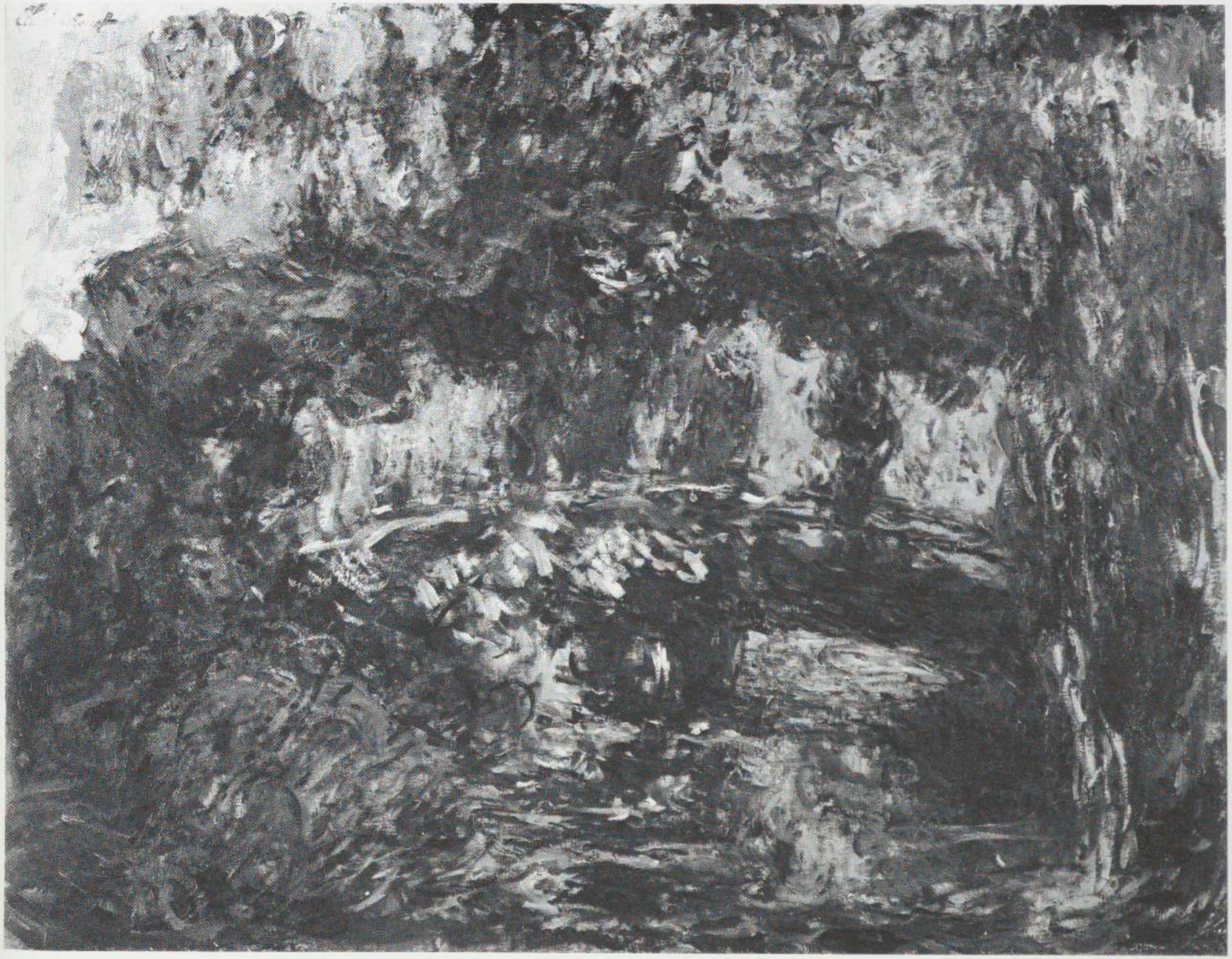
Soutine: The Old Mill. c. 1922–23.
Oil on canvas, 26⅛ x 32⅜″

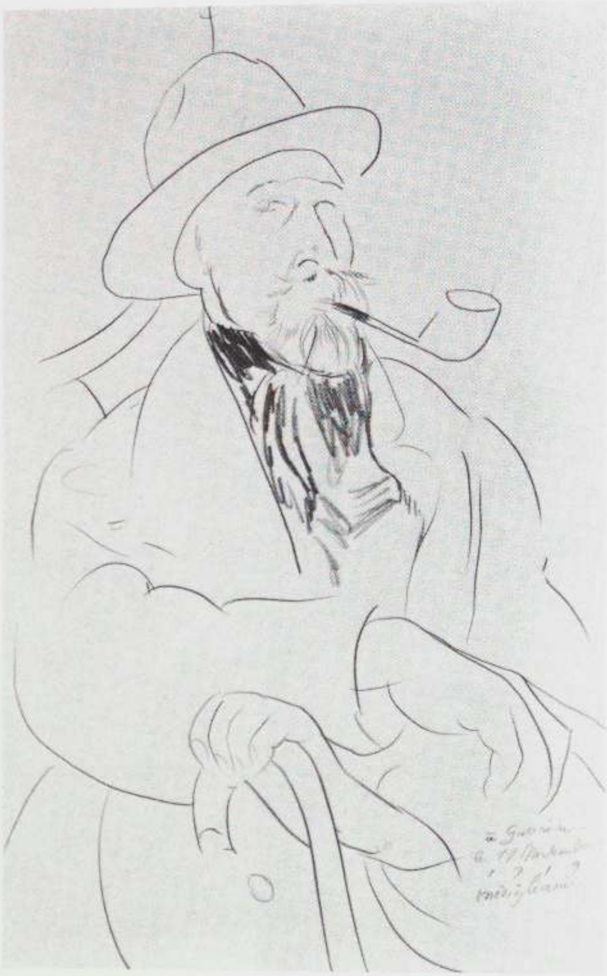


Corinth: Self-Portrait. 1924.
Oil on canvas, 39⅜ x 31⅝″

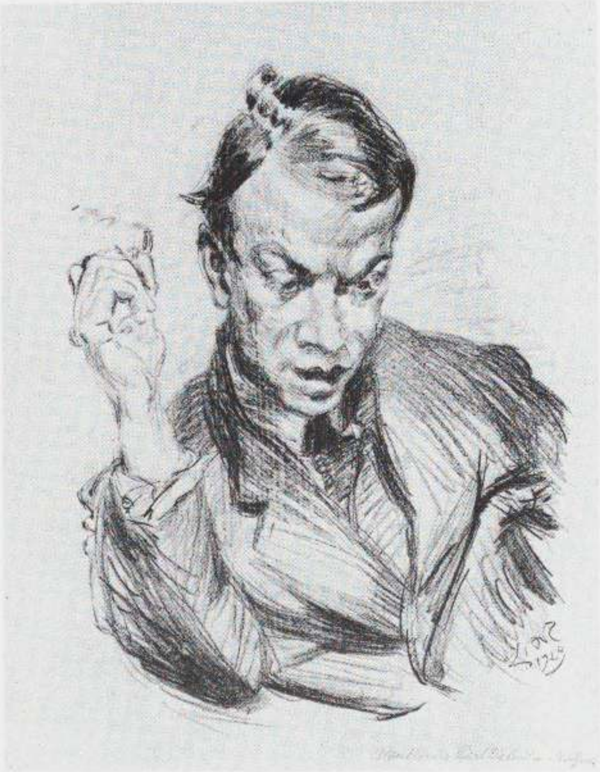
Monet: The Japanese Footbridge. c. 1920–22.
Oil on canvas, 35¼ x 45⅞″

0–22.

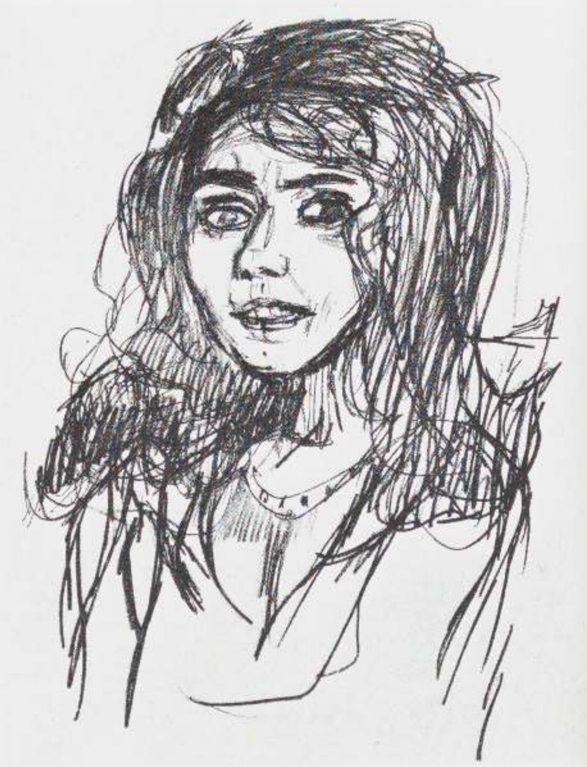




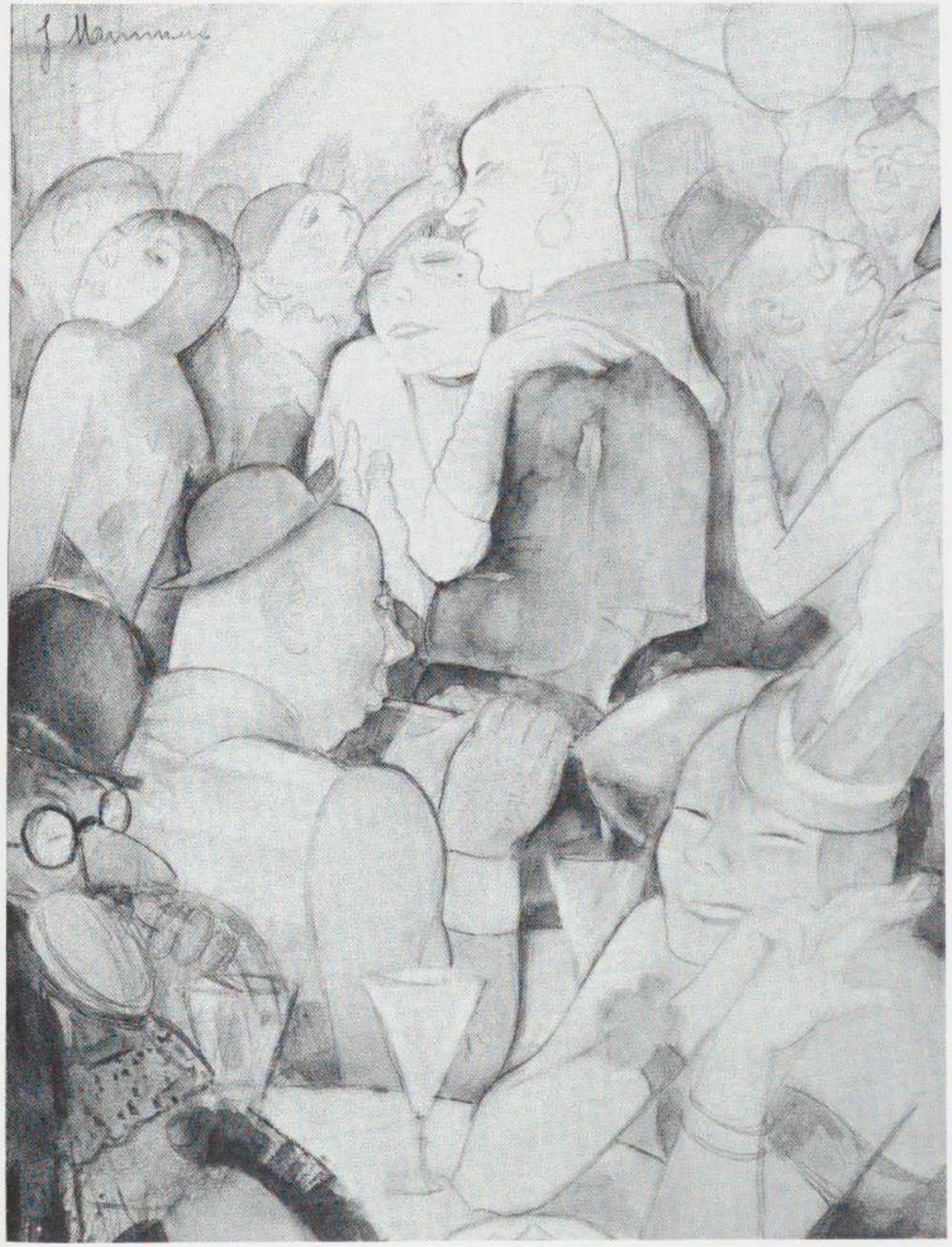
Modigliani: Charles Guérin. 1919.
Pencil, 16¾ x 10⅜″



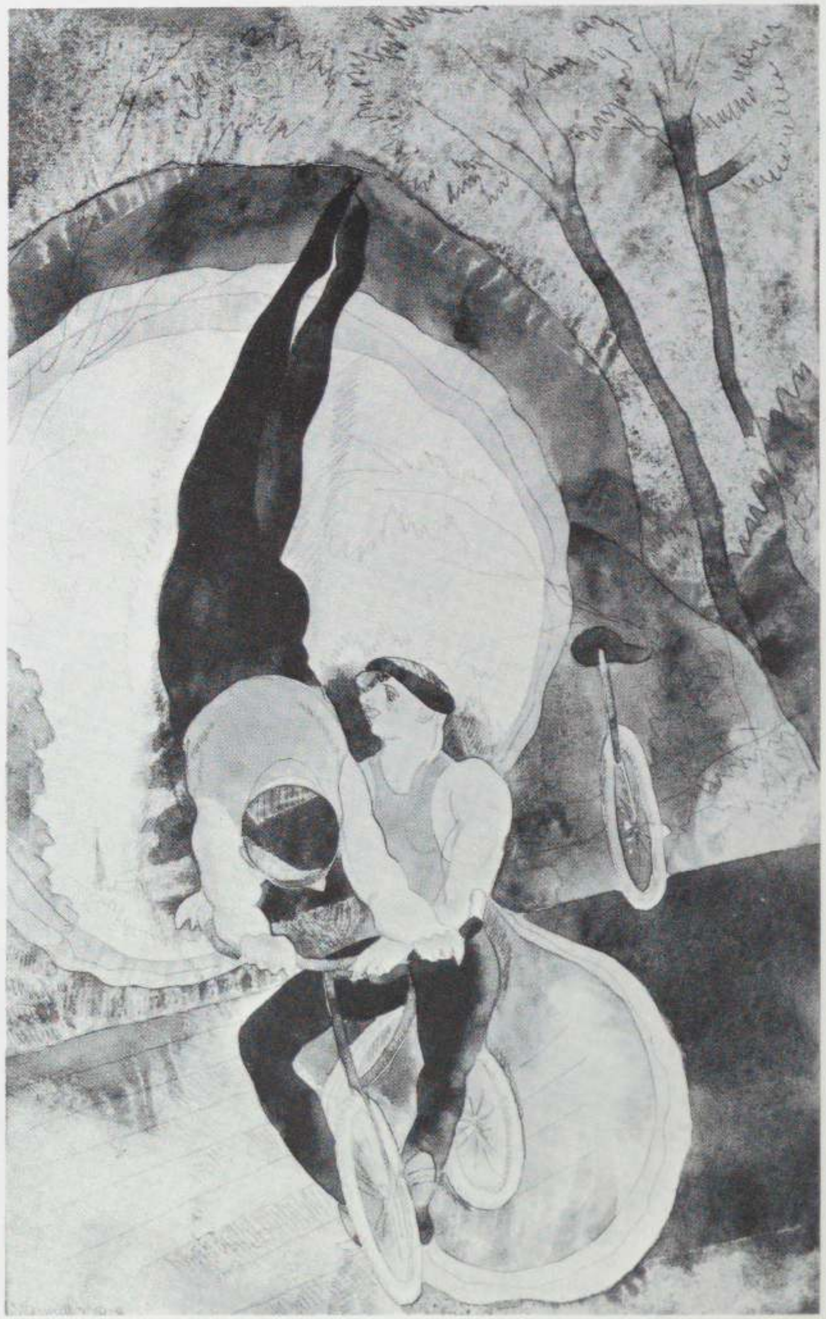
Meidner: Curt Valentin. 1923.
Crayon, 25⅛ x 19⅝″



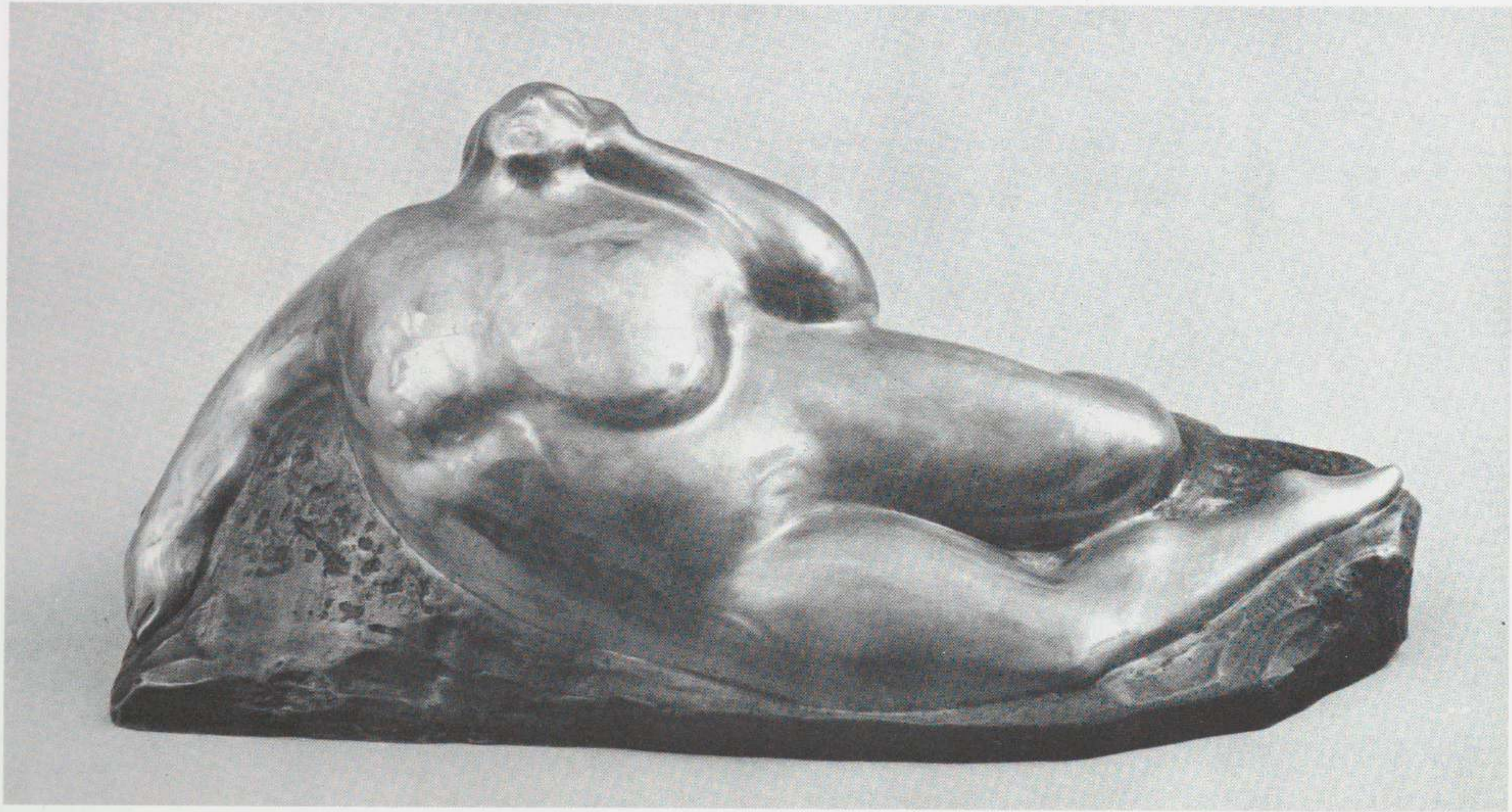
Kokoschka: Maria Orska. 1922.
Lithograph, 22⅛ x 15¾″



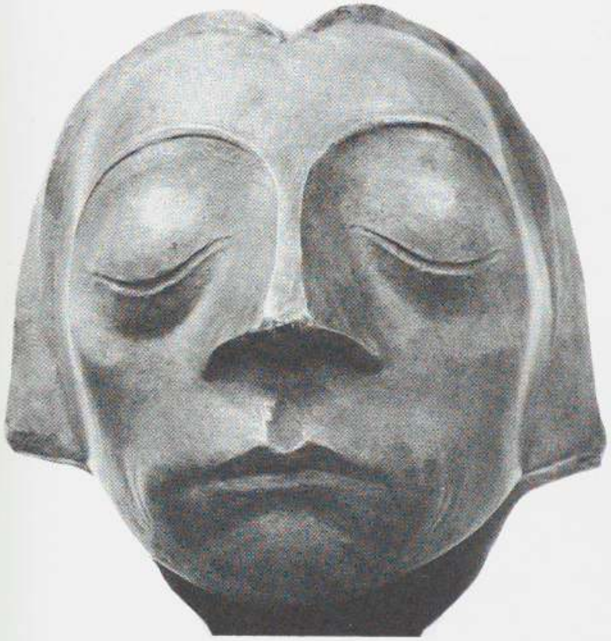
Mammen: The Kaschemme Bar. 1925.
Watercolor and pencil, 17½ x 13¾"



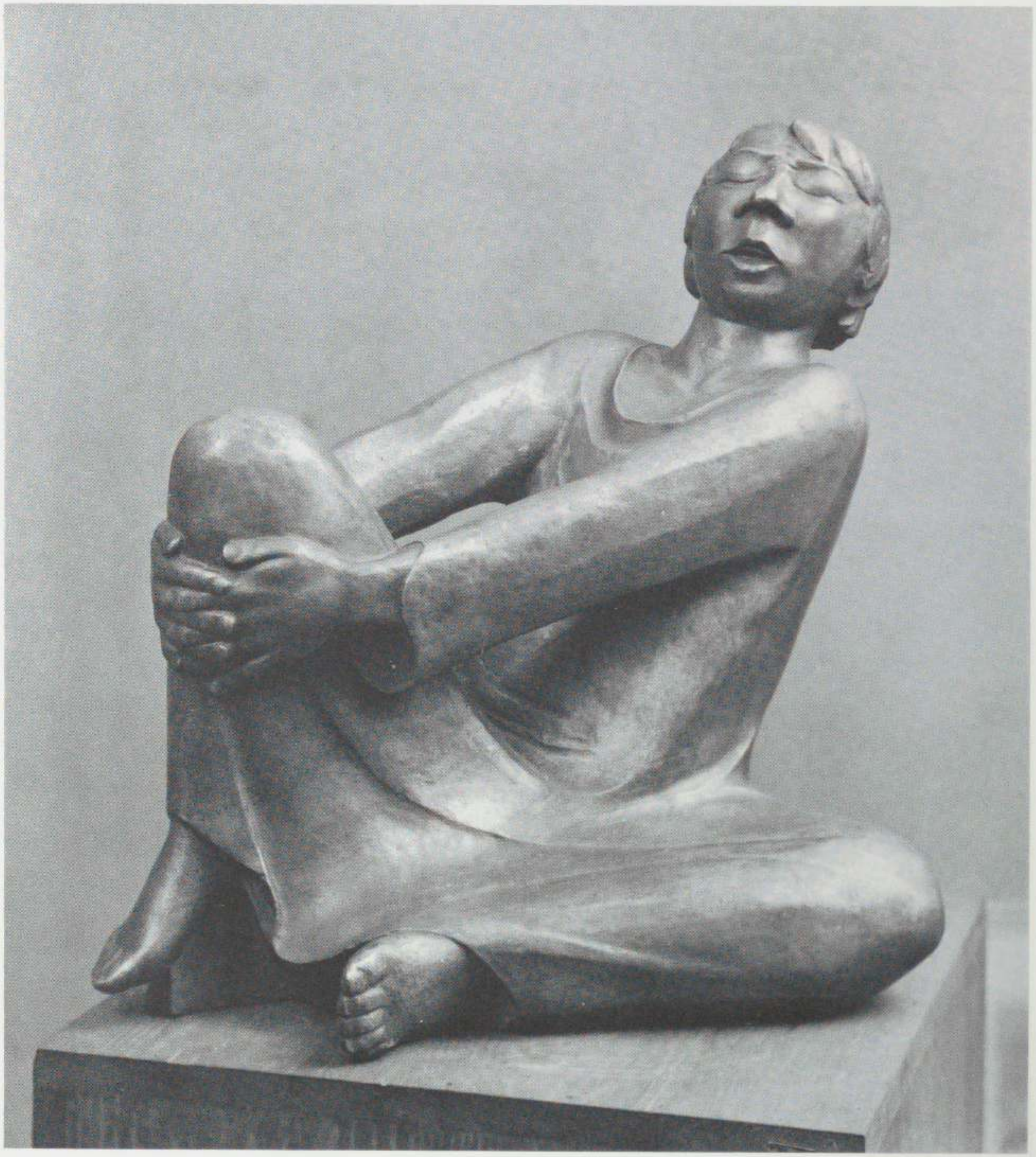
Demuth: Acrobats. 1919.
Watercolor and pencil, 13 x 7⅞"



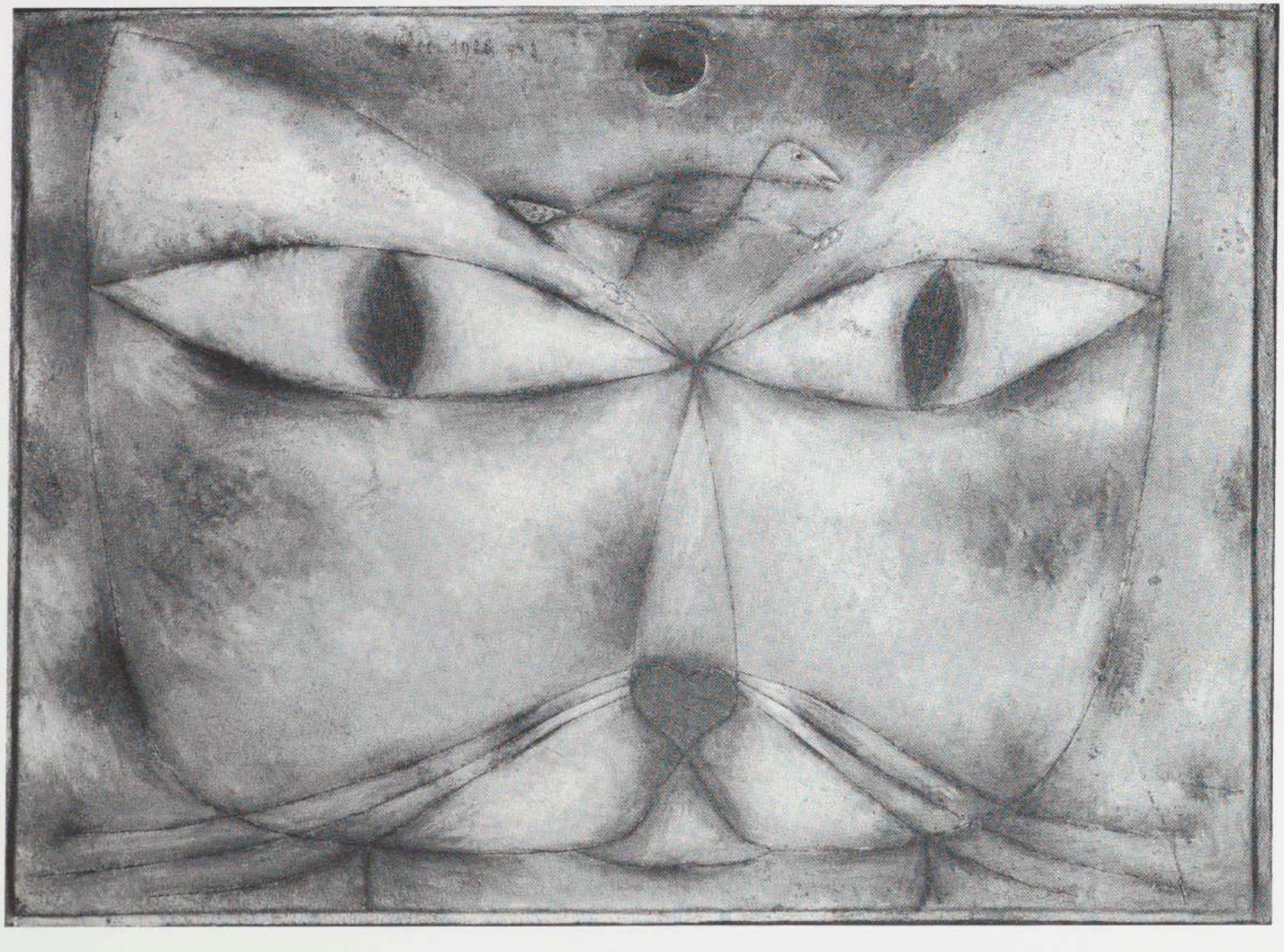
Lachaise: The Mountain. 1924.
Bronze, 7½" high



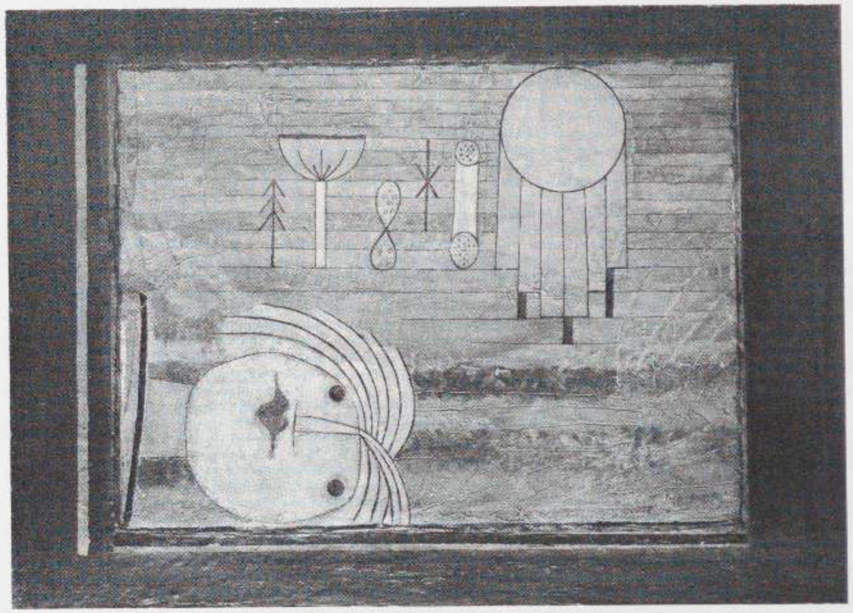
Barlach: Head. 1927.
Bronze, 13½″ high



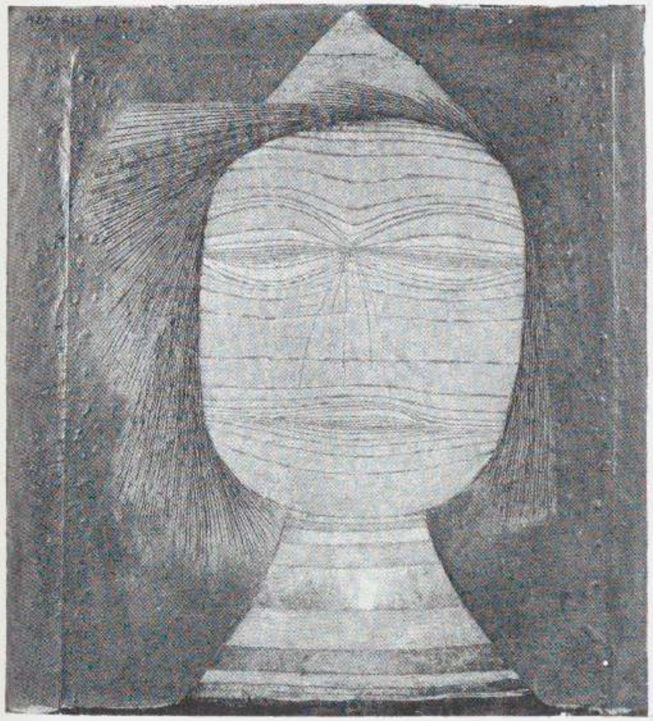
Barlach: Singing Man. 1928.
Bronze, 19½″ high



Klee: Cat and Bird. 1928.
Oil and ink on gesso on canvas, 15 x 21″

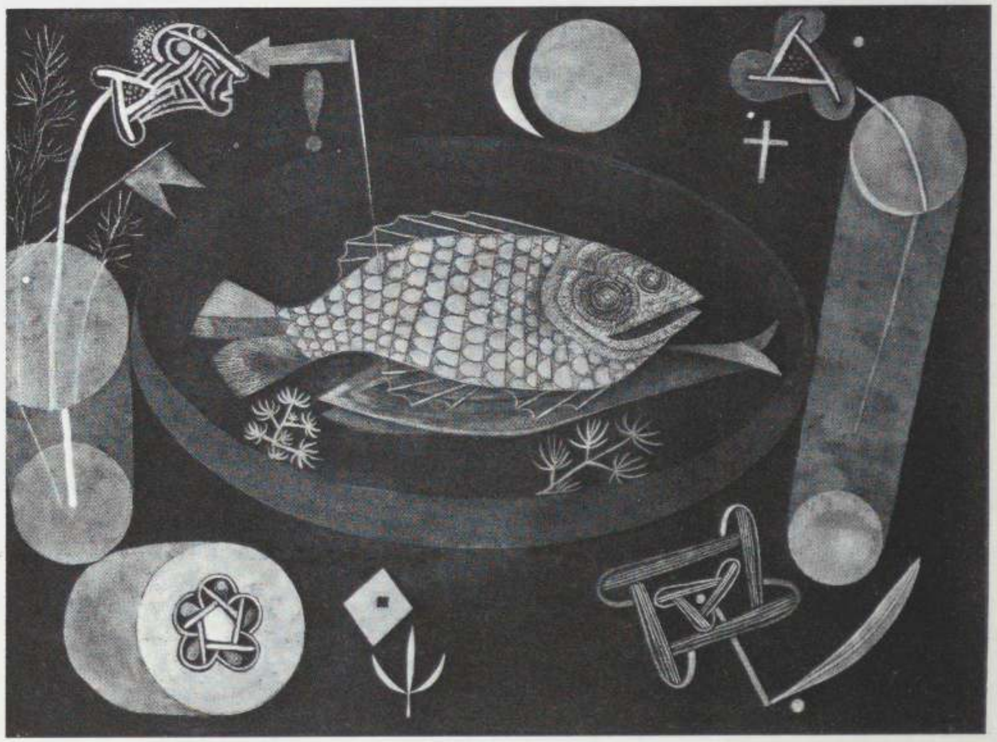


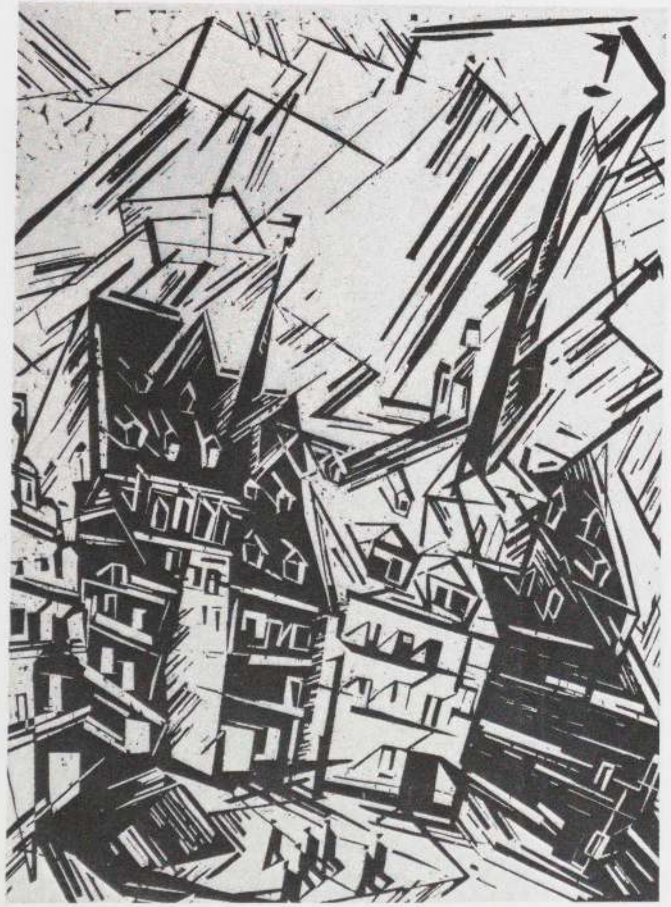
Klee: Gifts for I. 1928.
Tempera on gesso on canvas,
15¾″ x 22″



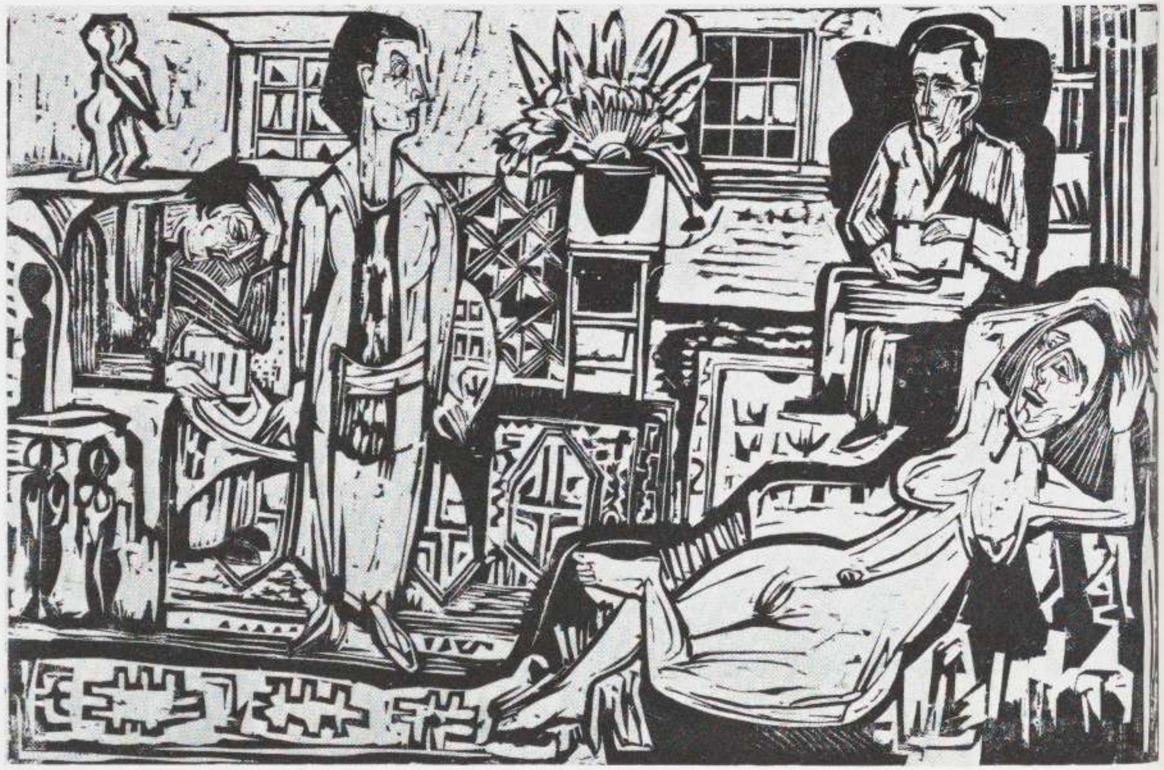
Klee: Actor's Mask. 1924.
Oil on canvas, 14½ x 13⅜″

Klee: Around the Fish. 1926.
Oil on canvas, 18⅜ x 25⅛″

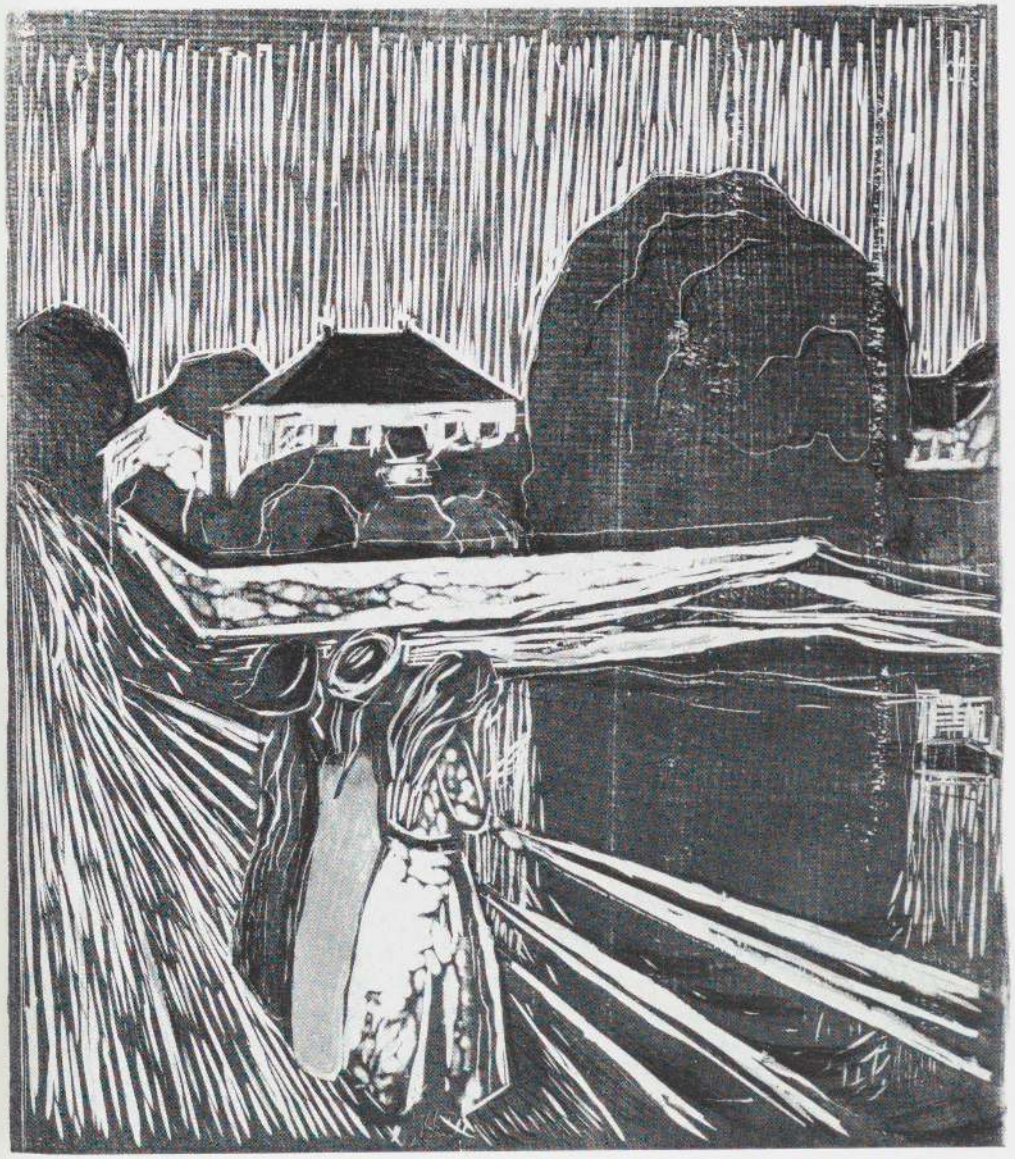




Feininger: Buildings. 1919.
Woodcut, 18½ x 14⅜"

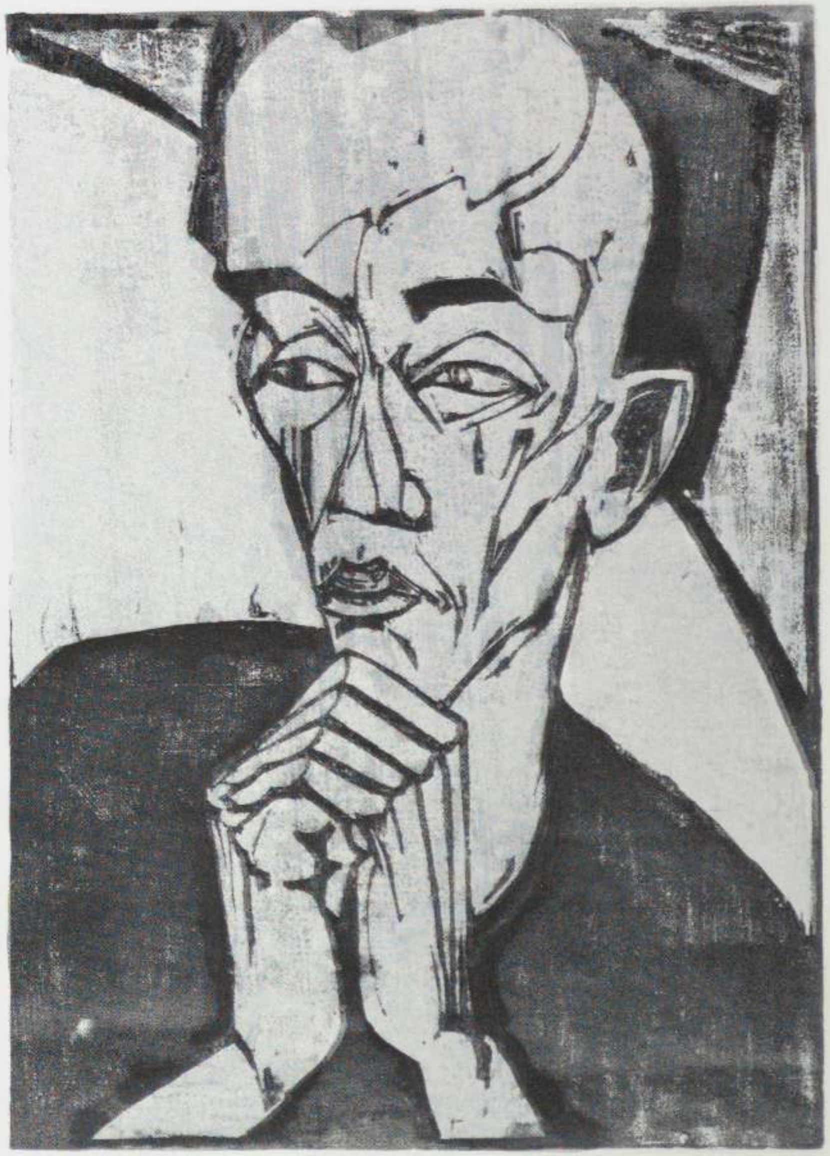


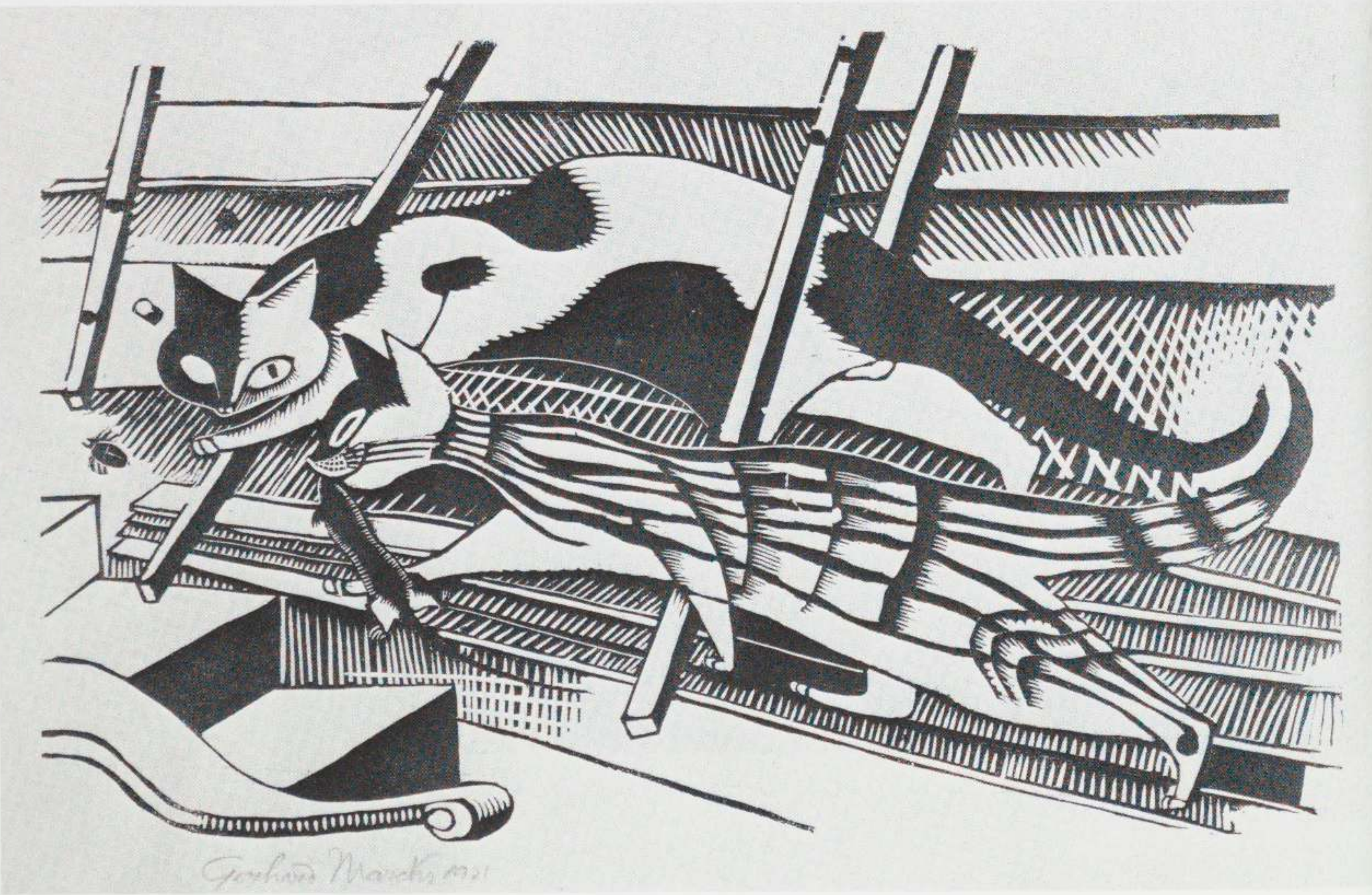
Kirchner: Modern Bohemia. 1924.
Woodcut, 21¼ x 33¼"



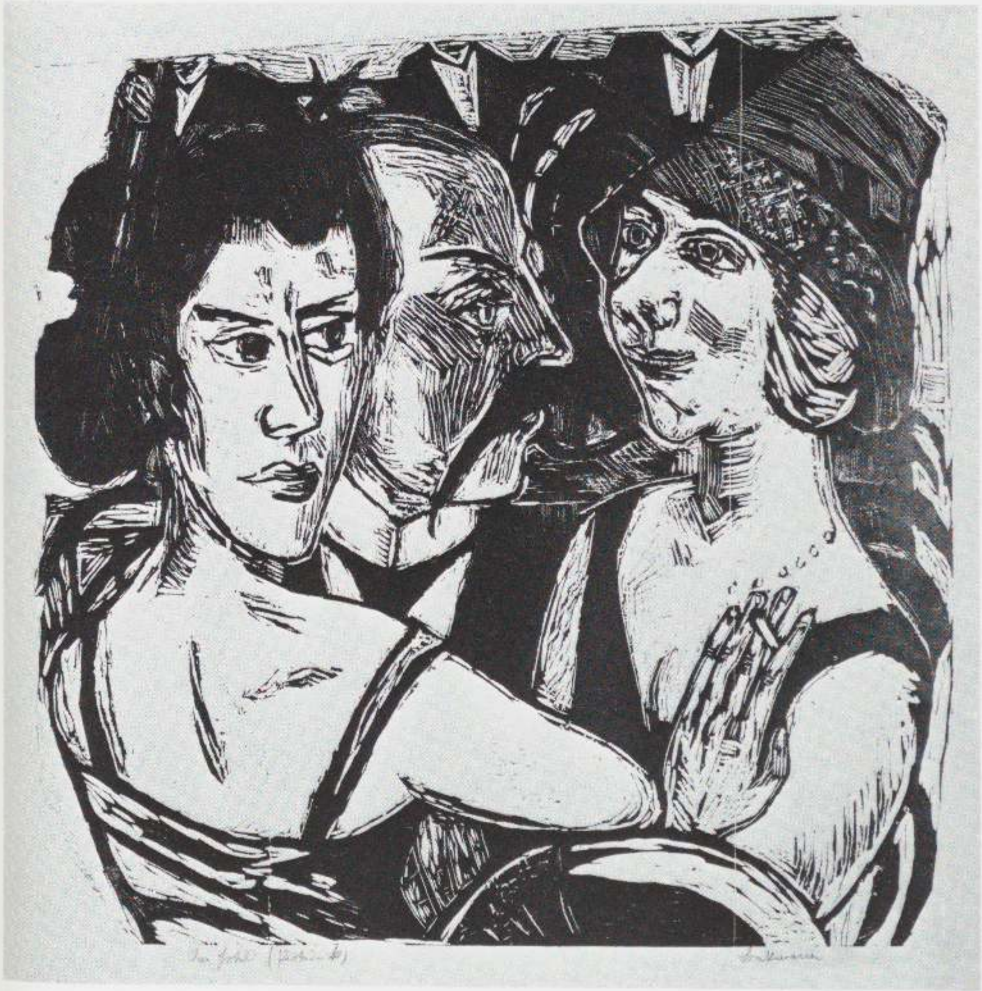
Munch: Three Girls on a Bridge. 1919–20.
Woodcut and lithograph, 19¾ x 17″

Heckel: Self-Portrait. 1919.
Woodcut, 18¼ x 12¾″

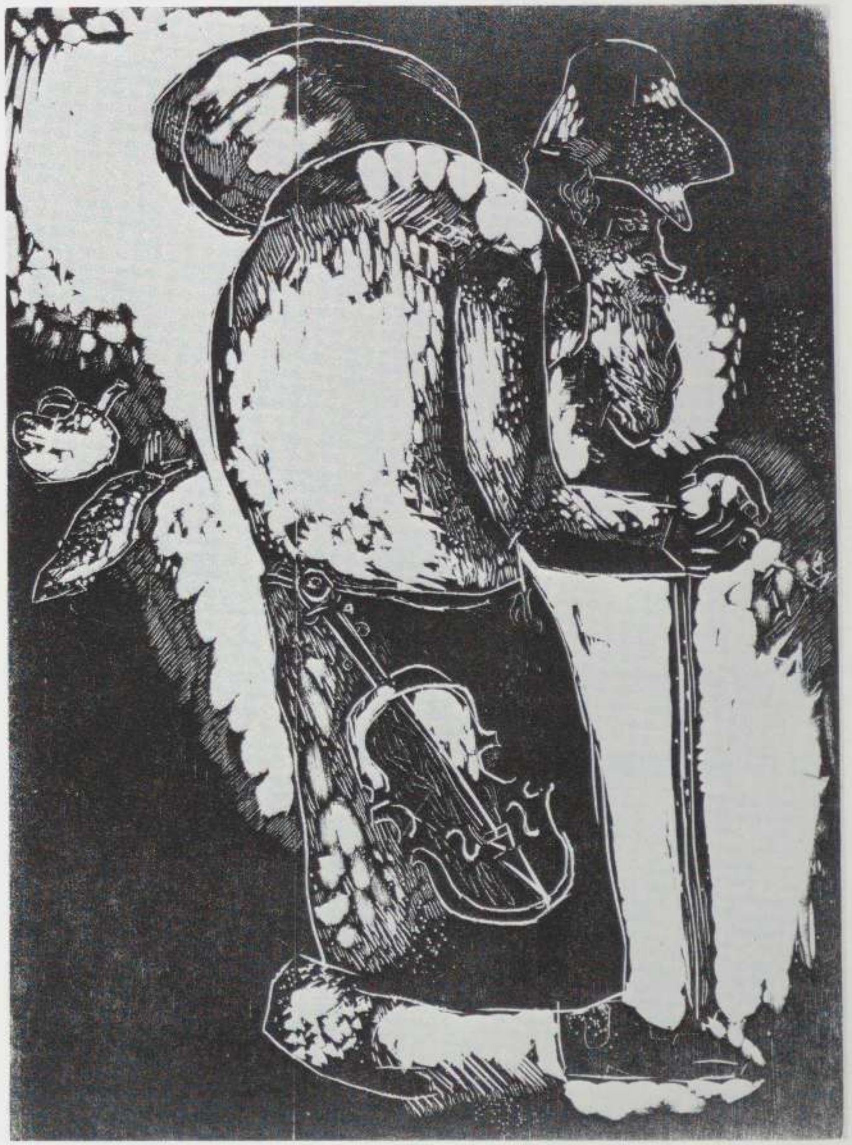



Gerhard Marcks 1921

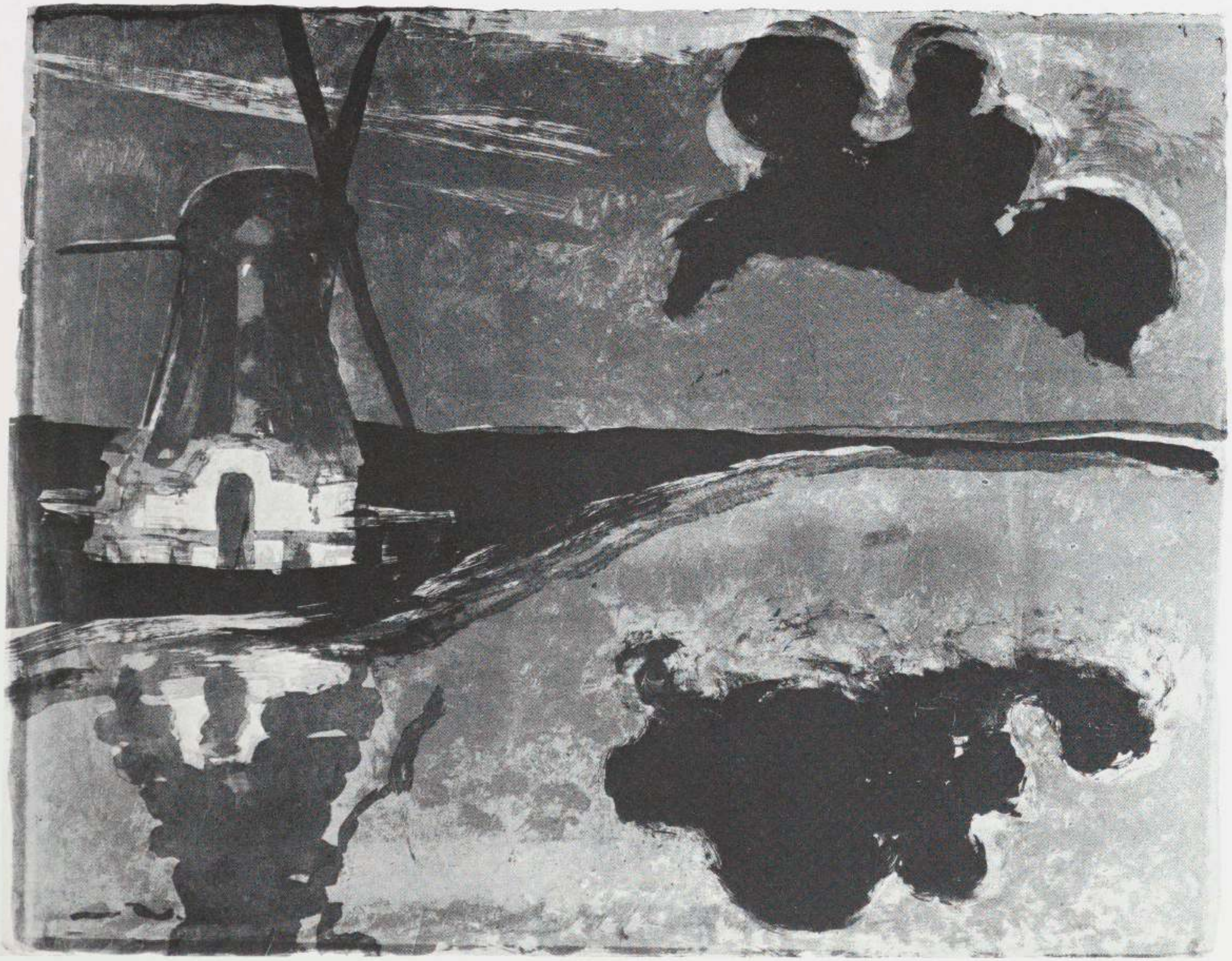
Marcks: Two Cats. 1921.
Woodcut, 9⅜ x 15¼″



Beckmann: At the Eden Bar. 1924.
Woodcut, 19½ x 19⅝″

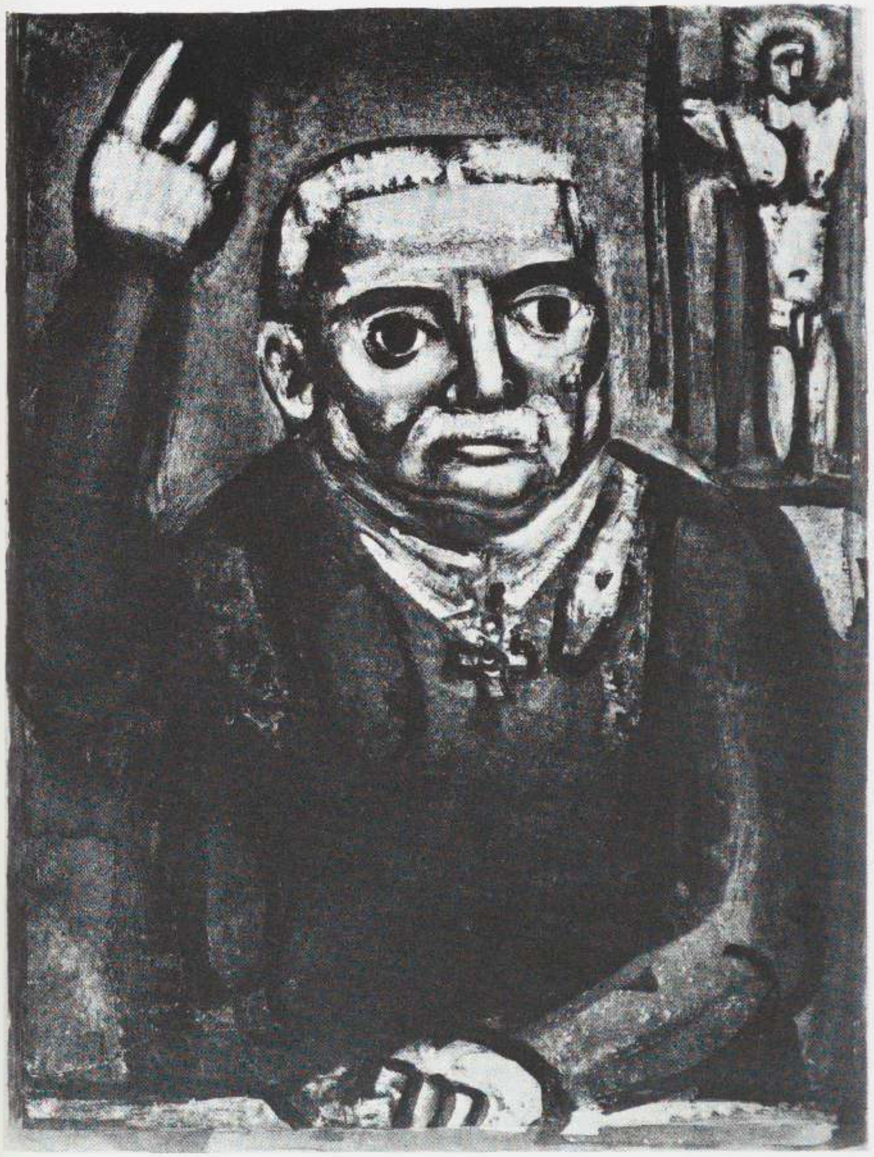


Chagall: Man with a Sack. 1922–23.
Woodcut, 11 x 7⅞″

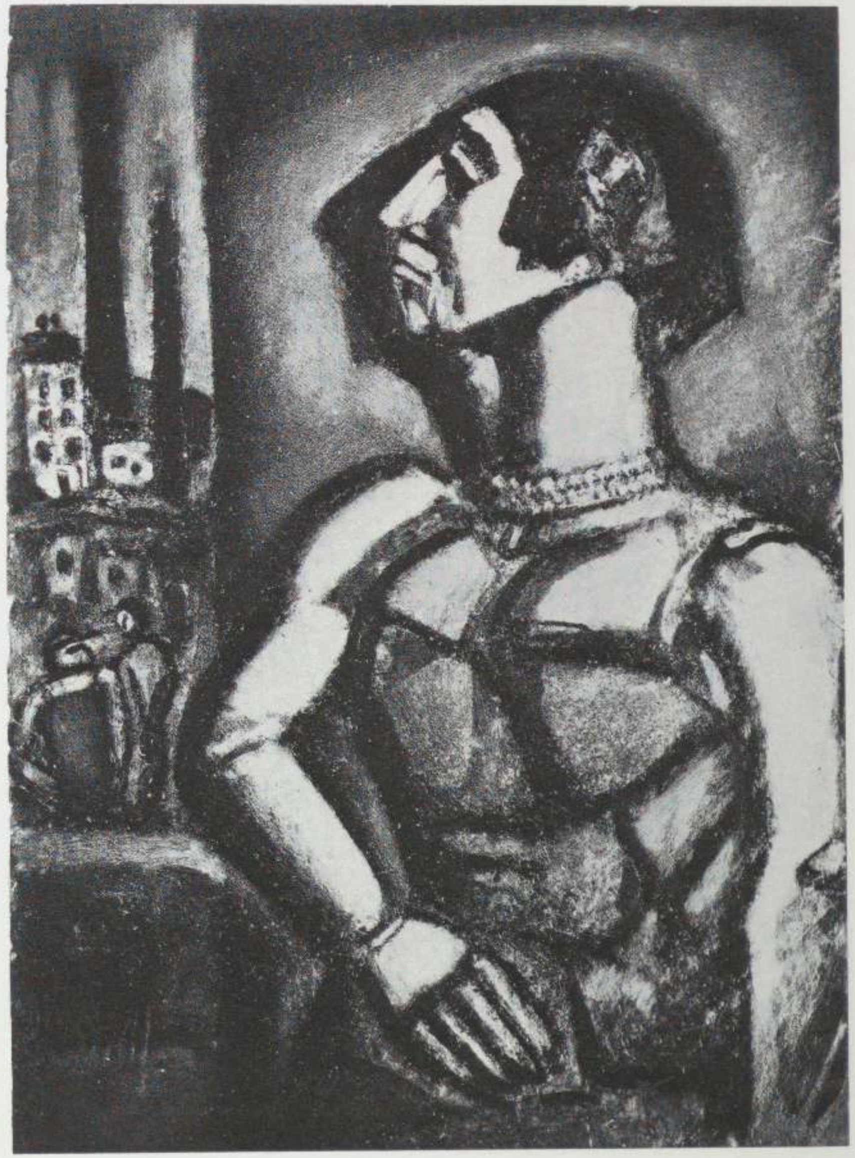


Nolde: Windmill on the Shore. 1926.
Lithograph, 23¾ x 31¼"

e. 1926.

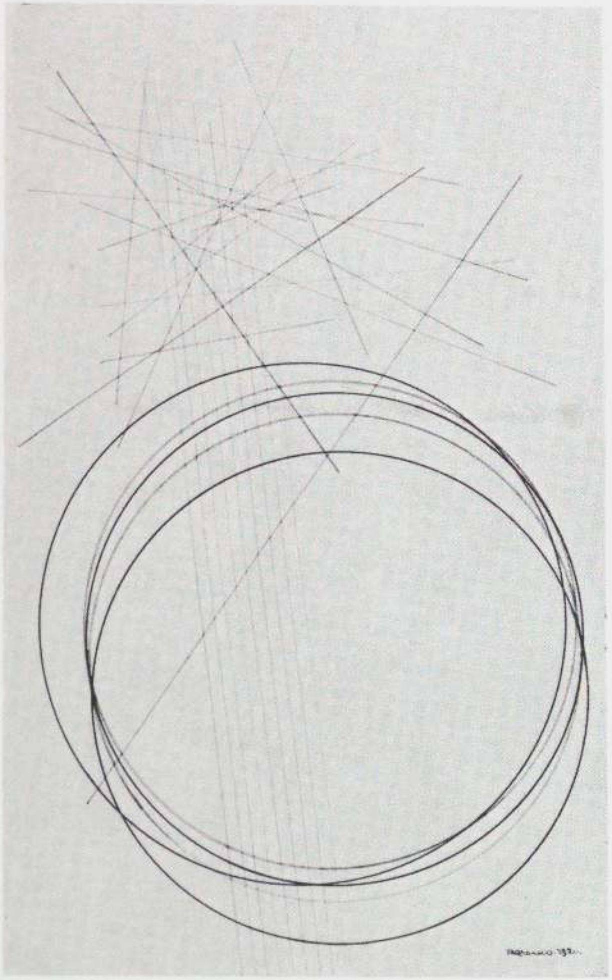


Rouault: The Prosecutor. c. 1927.
Aquatint, 24 x 17⅝″



Rouault: A Prostitute. c. 1927.
Aquatint, 24 x 17¼″

THE CIRCLE AND THE SQUARE



Rodchenko: Line Composition. 1920.
Pen and ink, 12¾ x 7¾″

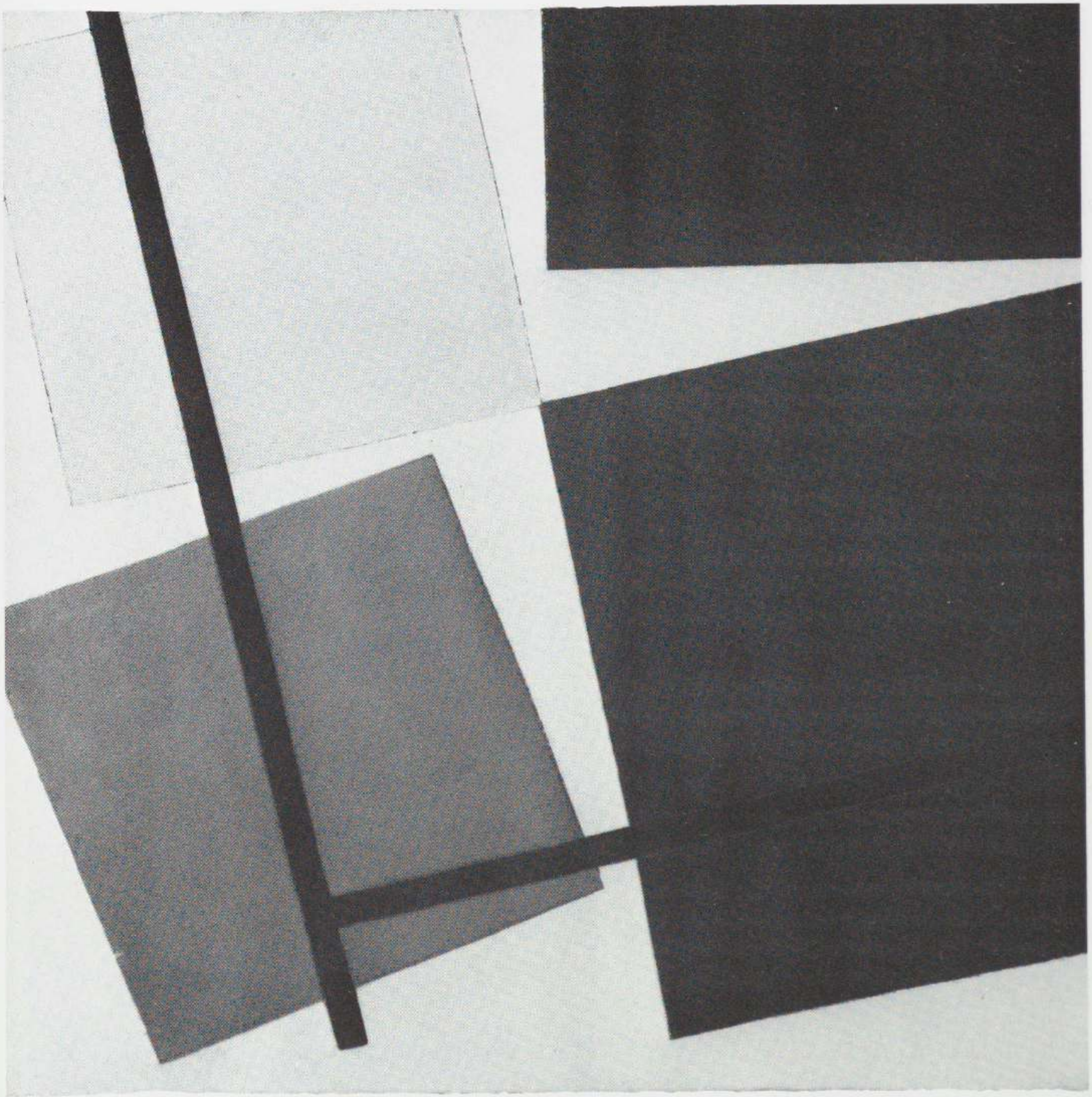
Throughout the northern capitals of Europe, by the end of World War I, the lesson of Cubism had been communicated by Futurist propaganda and exhibition. Since the succession was not direct, the lesson was often inaccurate, and often misunderstood. However, the way a painting could look had been completely revolutionized. Certain artists went further than the Cubists in Paris. A picture could exist on a two-dimensional plane devoid of any illusion of depth. Reduction led to pure geometric abstraction, which, in the new technological age, was considered by some to represent universal and quintessential truth.

In the Netherlands, de Stijl was initiated by Dutch artists during World War I. It reduced the elements of composition to rectangular flat forms, independently articulated, asymmetrically placed, and painted in pure colors. De Stijl was also a vision of a new world. Only an art removed from visual reality and constructed primarily by means of the intellect could achieve the pure and the ideal. As a cohesive group de Stijl was short-lived. Its influence, however, extended to France, Germany, and Russia. The Museum's holdings of van Doesburg and Mondrian are impressive.

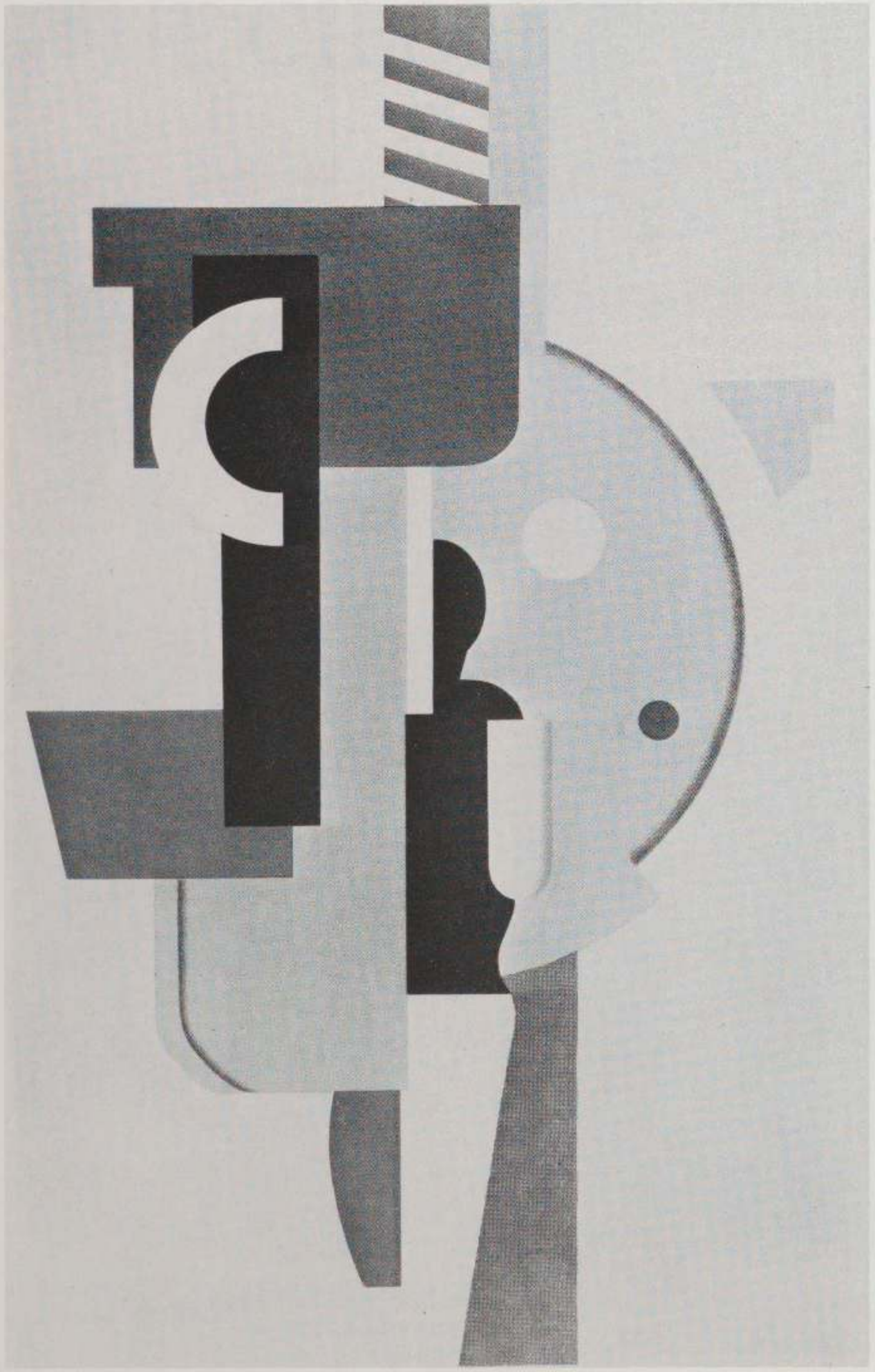
The Russian Constructivist Lissitzky worked in Germany and was in direct dialogue with van Doesburg, the principal spokesman for de Stijl. Lissitzky considered his Proun compositions as transitions into architecture, and his images translate easily into three dimensions.

Moholy-Nagy, a Hungarian, was a master of many media, including photography and film. At the Bauhaus his theories of movement and light, shown here in paint and on paper, culminated at the end of the decade with his construction of an actual *Light Machine*.

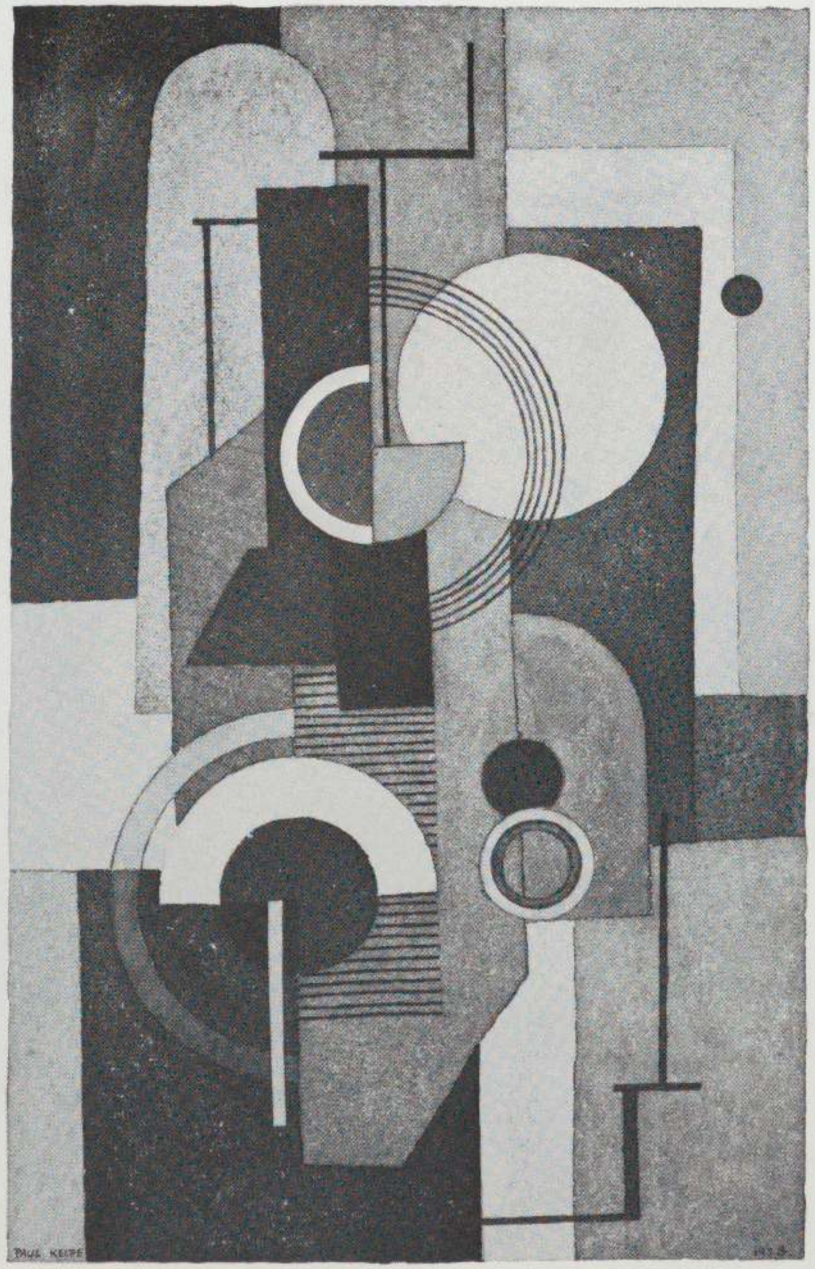
The elements of geometric abstraction in the paintings of Ernst and Klee are coincidental, intuitive responses to current ideas. The drawings by Baumeister and Kelpe relate more to the machine. In the collages by Schwitters, however, Dada is finally disciplined into rectangles; indeed, one of his works is entitled "Lissitzky."

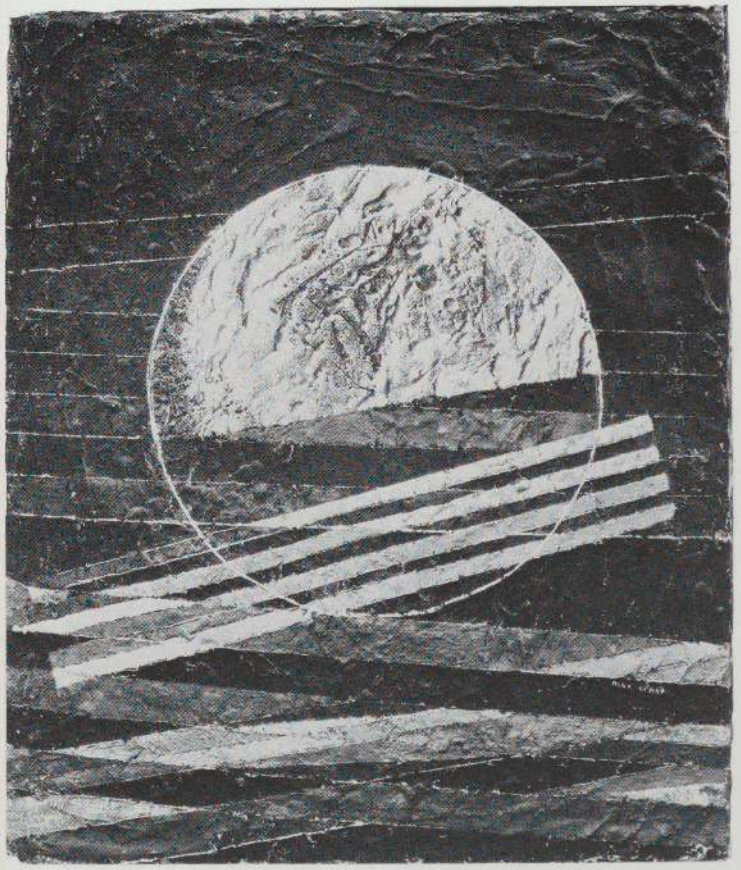


van Doesburg: Simultaneous Counter-Composition. 1929–30.
Oil on canvas, 19¾ x 19⅝"



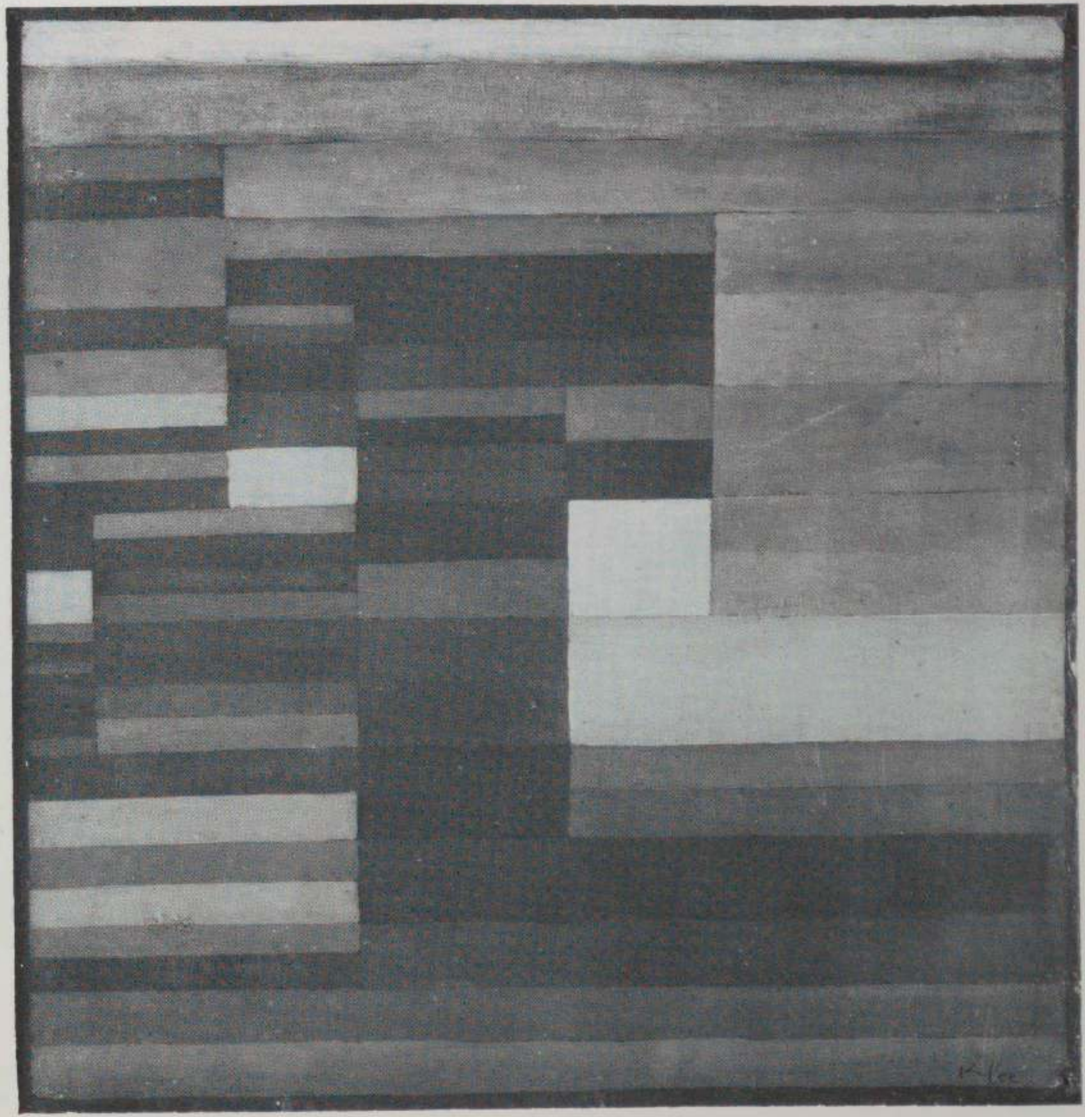
Baumeister: Figure and Fragment. 1925.
Lithograph, 15¾ x 9⅞″



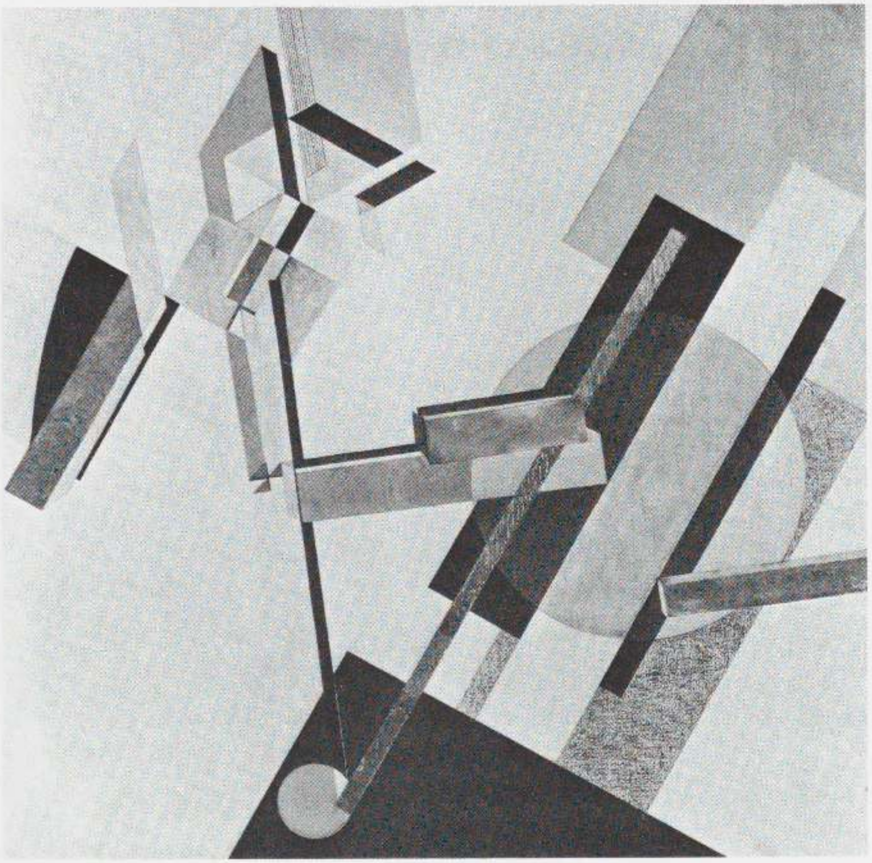


Ernst: The Sea. 1928.
Painted plaster on canvas, 22 x 18½"

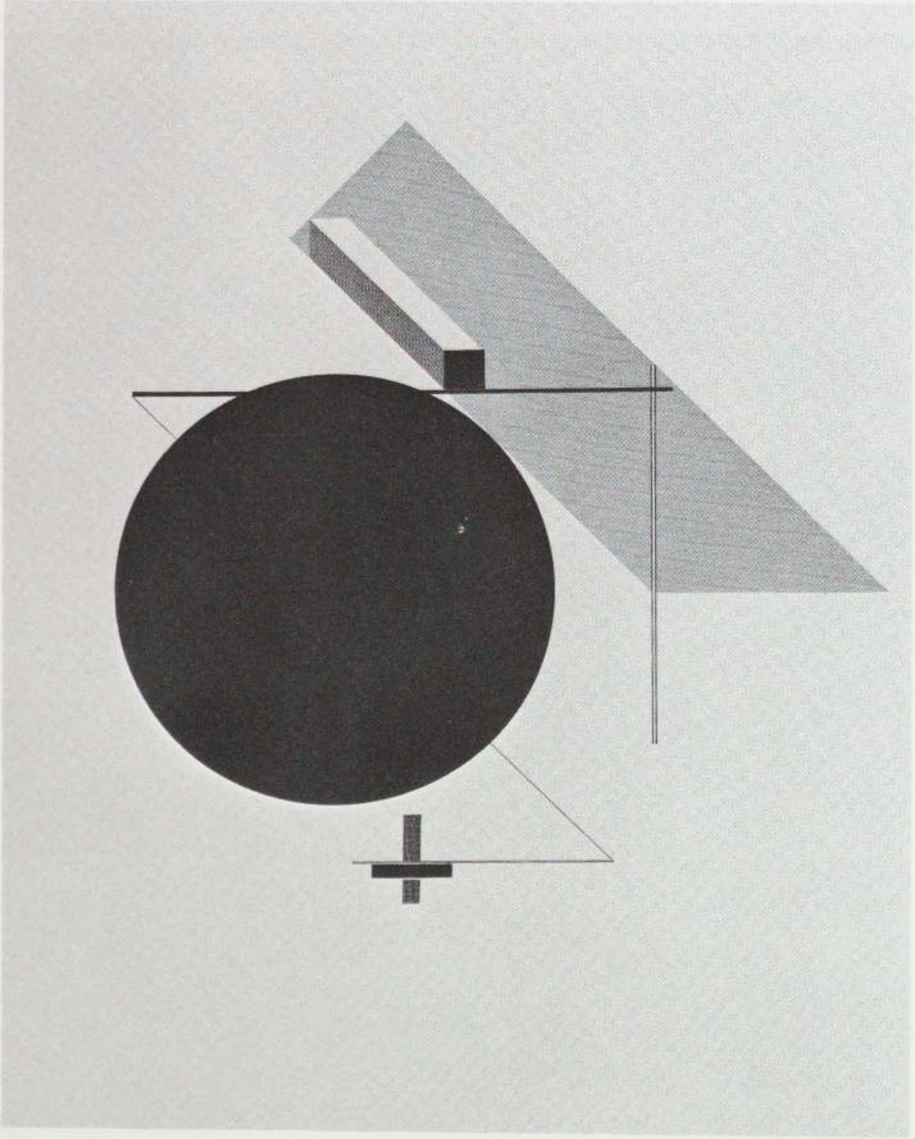
Klee: Fire in the Evening. 1929.
Oil on cardboard, 13⅜ x 13¼"



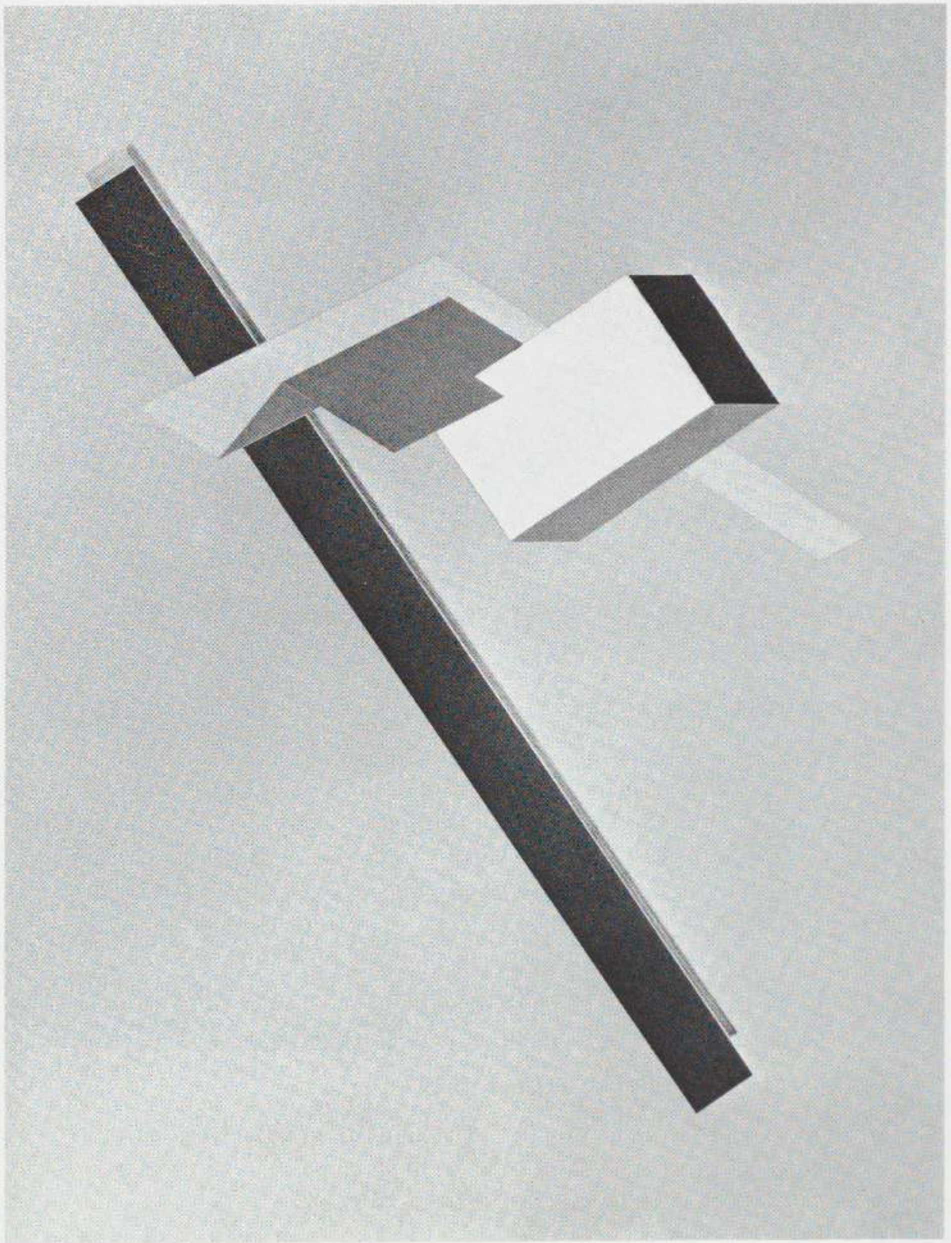
Kelpe: Composition No. 160. 1928.
Watercolor, pencil, cut-and-pasted paper, 15¾ x 12⅛"



Lissitzky: Proun 19D. 1922.
Gesso, oil, collage on plywoood, 38⅜ x 38¼″

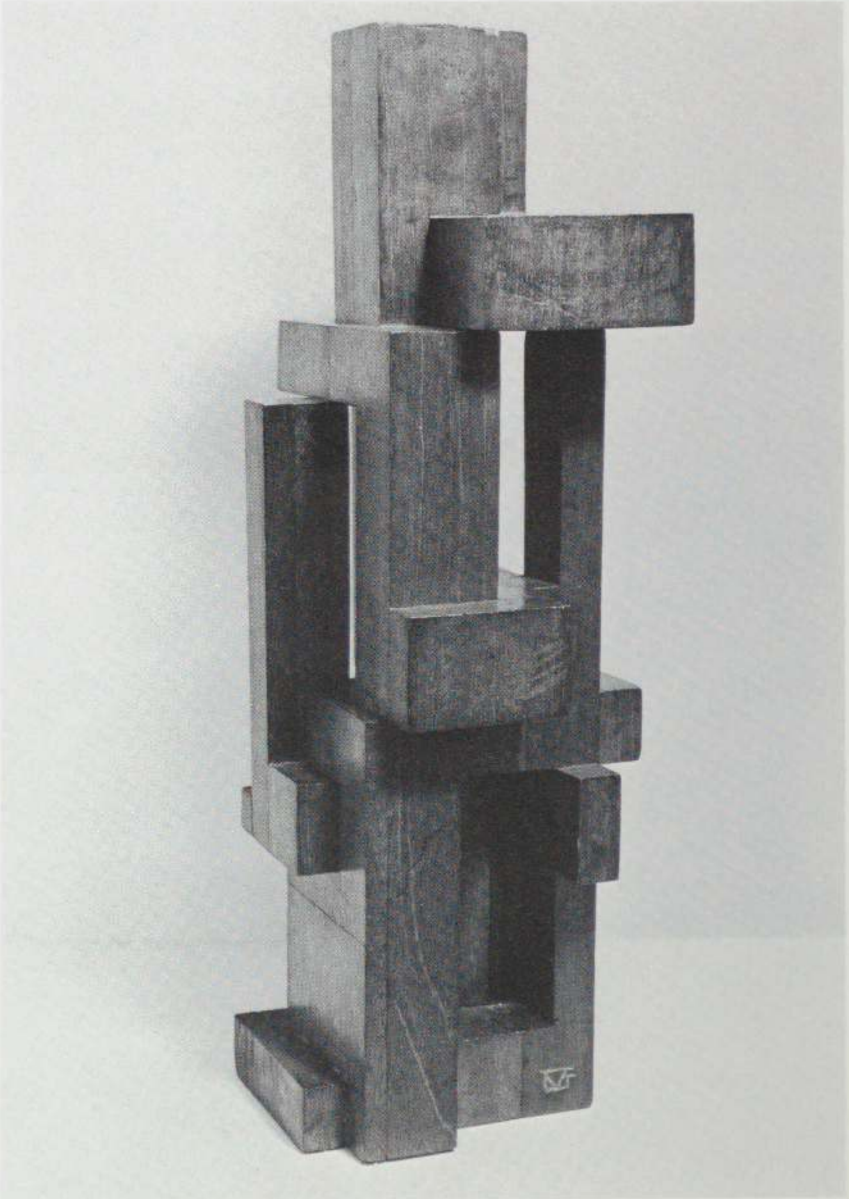


Lissitzky: Proun. 1919–23.
Lithograph and collage, 23⅜ x 17⅜″

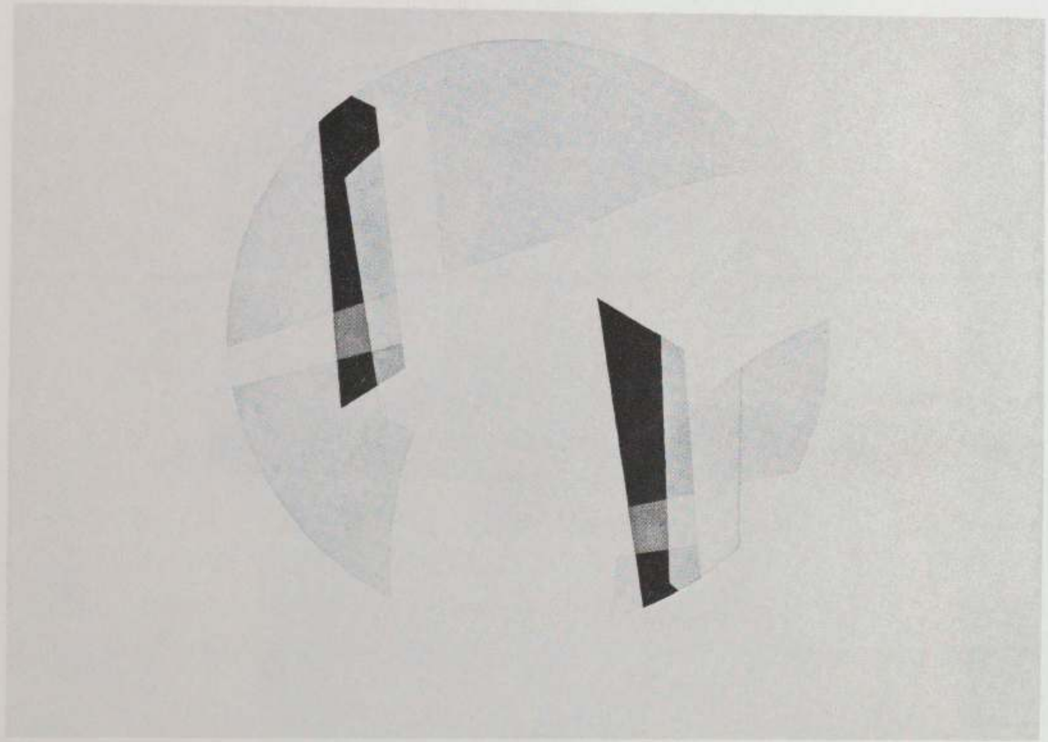


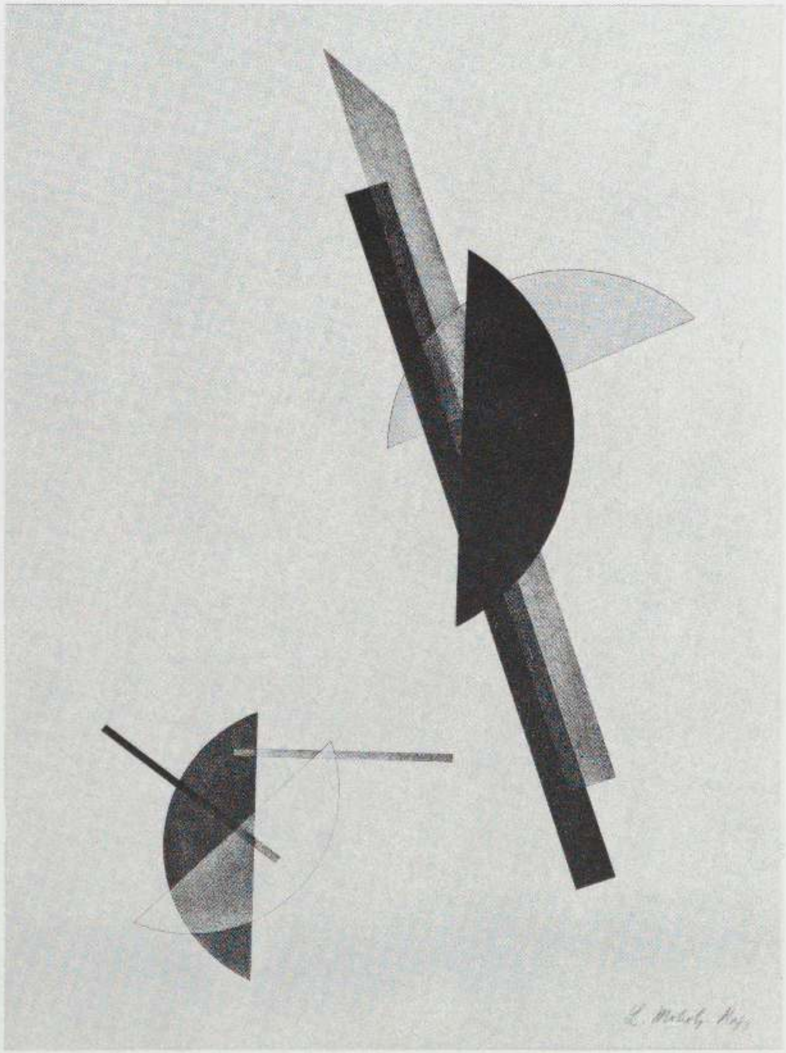
Lissitzky: Proun GK. c. 1922–23.
Gouache, 26 x 19¾″

Vantongerloo: Construction of Volume Relations. 1921.
Mahogany, 16⅛″ high



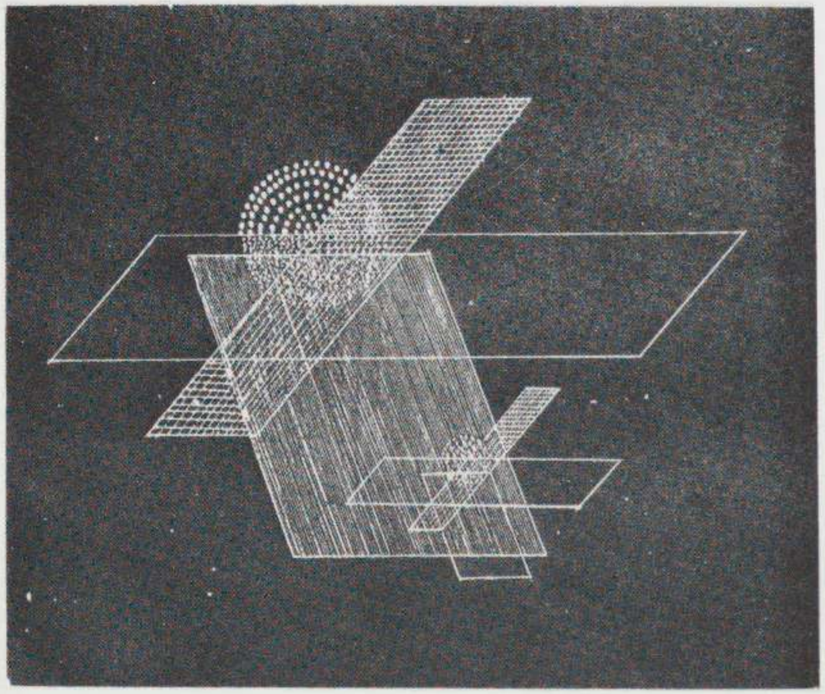
Moholy-Nagy: Construction. c. 1923.
Watercolor and pencil, 19⅝ x 26¾″

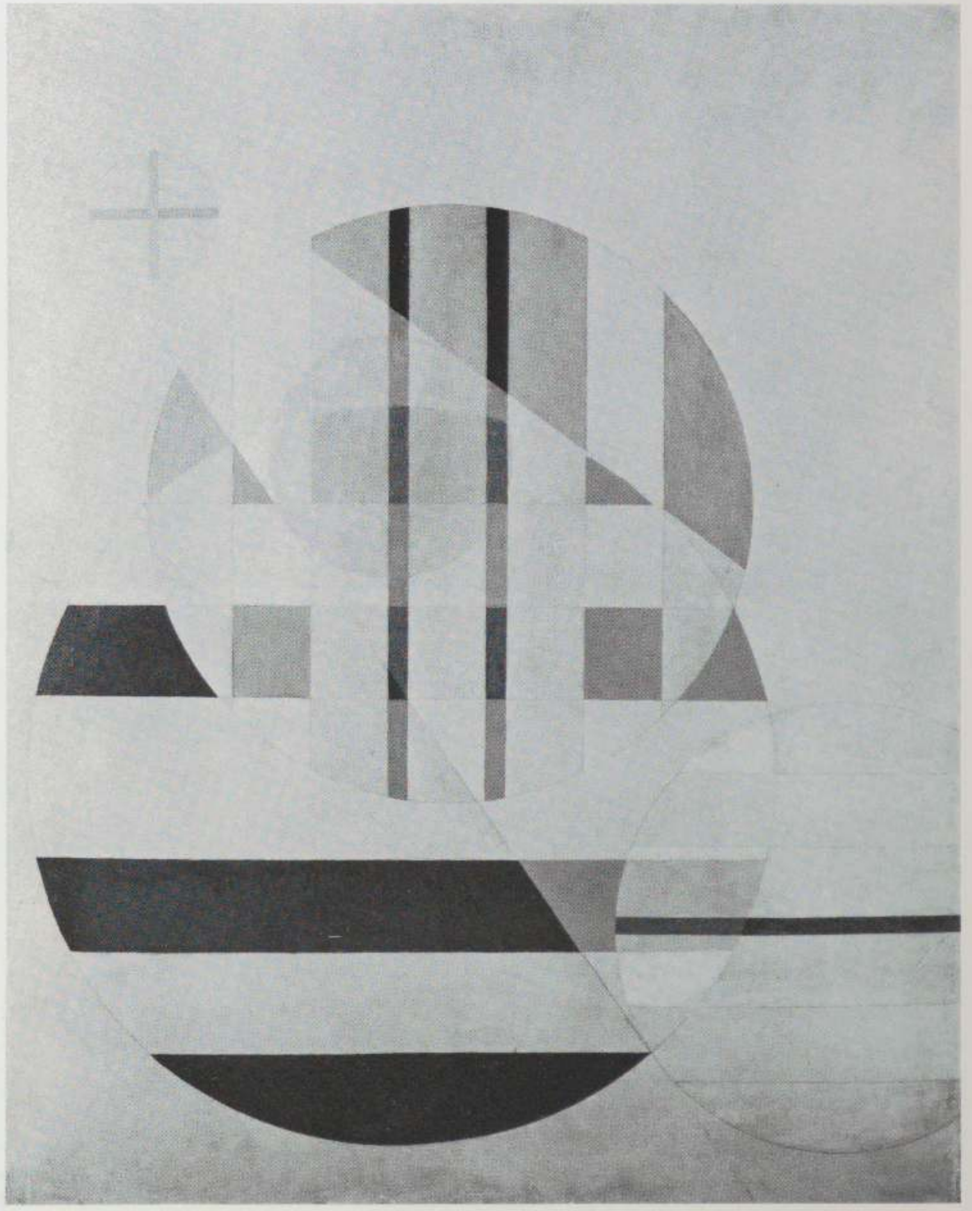




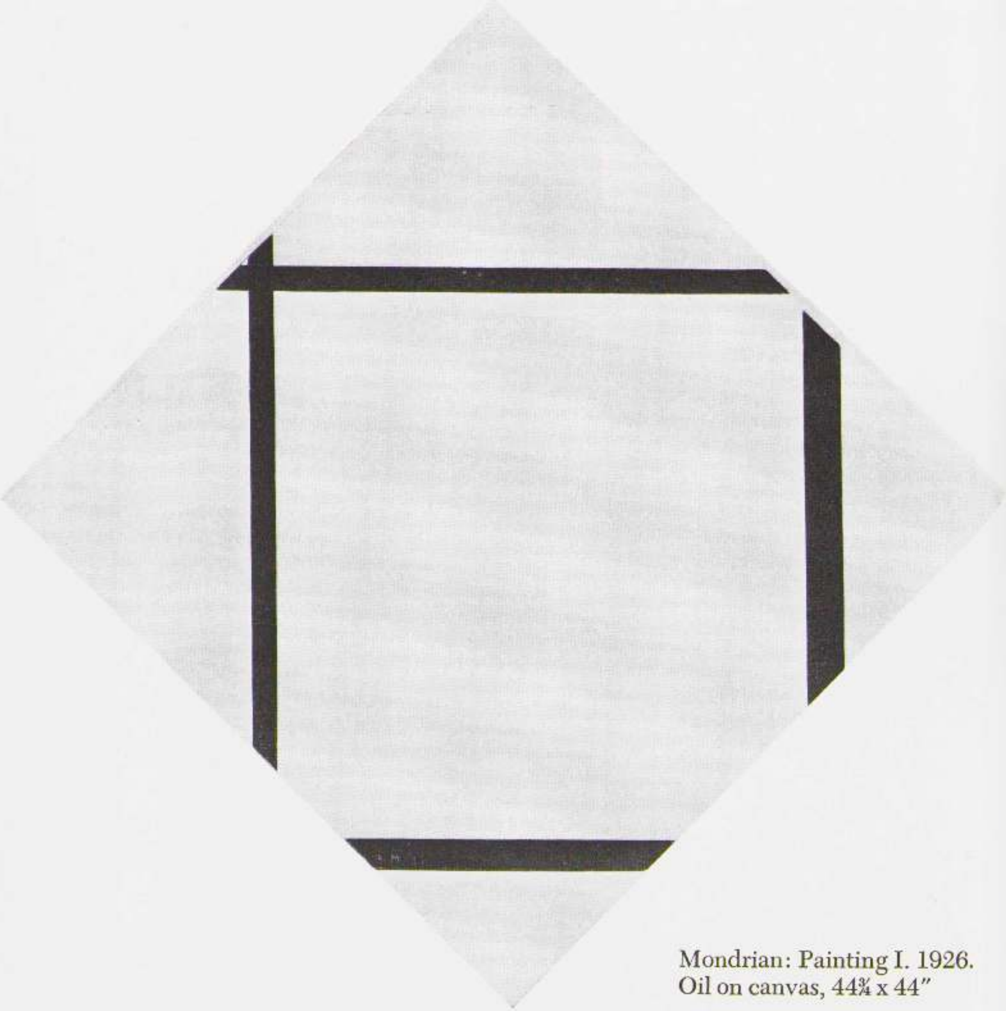
Moholy-Nagy: Construction. 1923.
Lithograph, 23⅝ x 17⅜″

Moholy-Nagy: Composition. c. 1923.
Woodcut, 3⅞ x 4⅝″

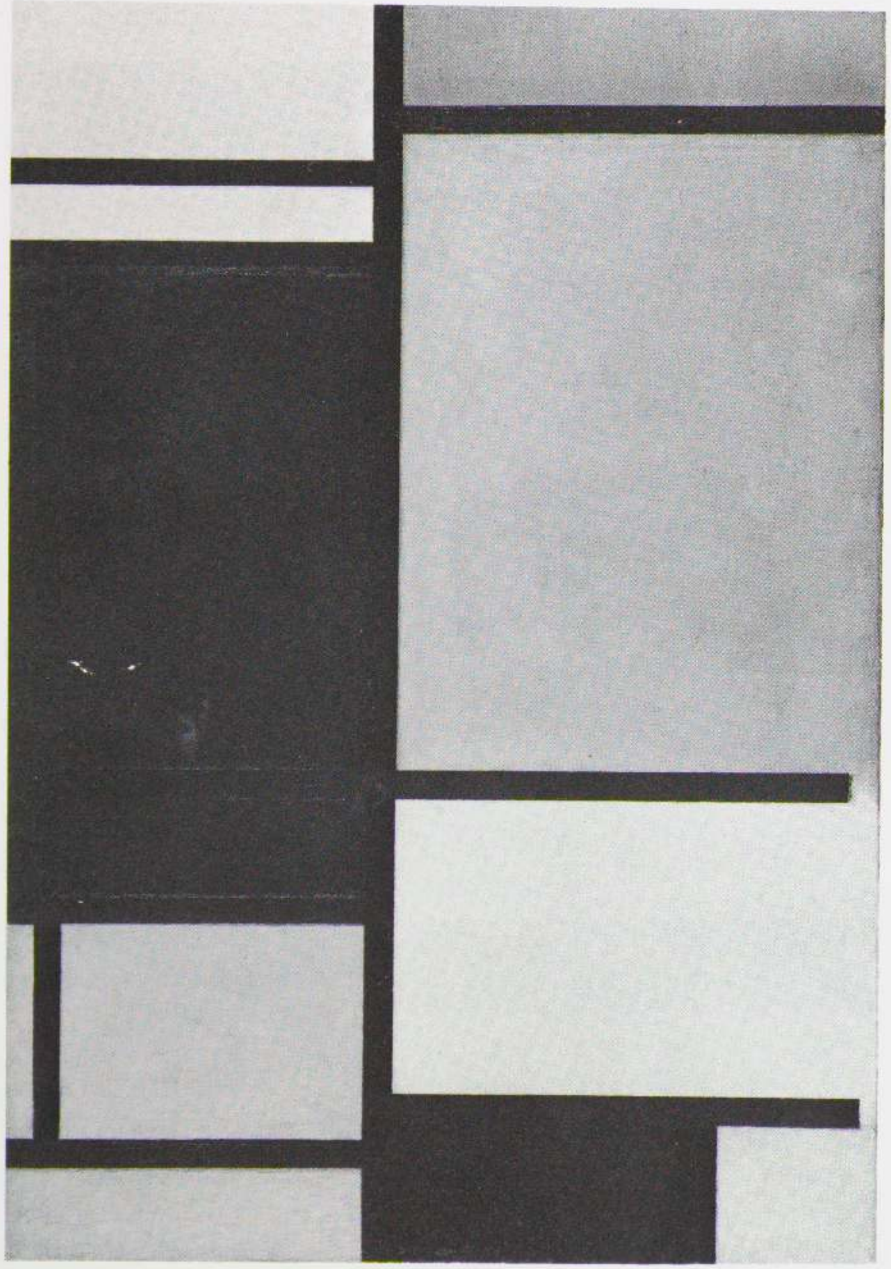




Moholy-Nagy: Z II. 1925.
Oil on canvas, 37⅝ x 29⅝″

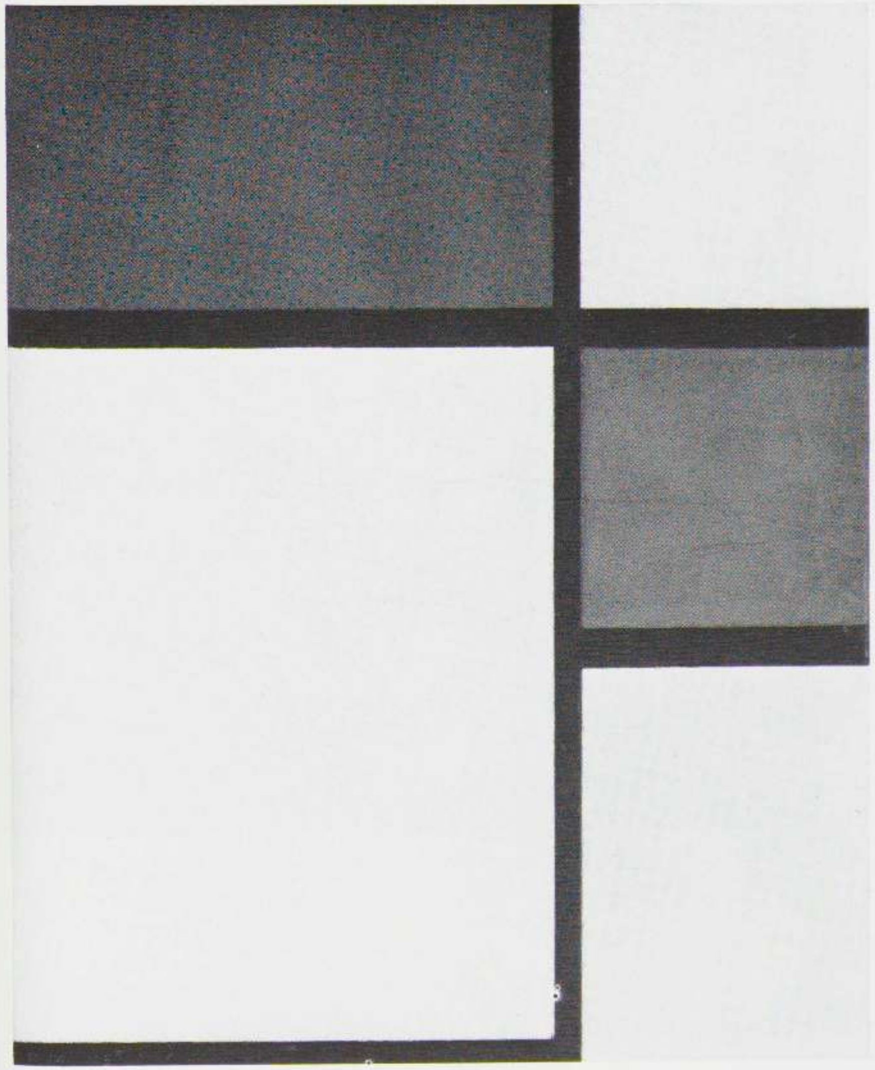


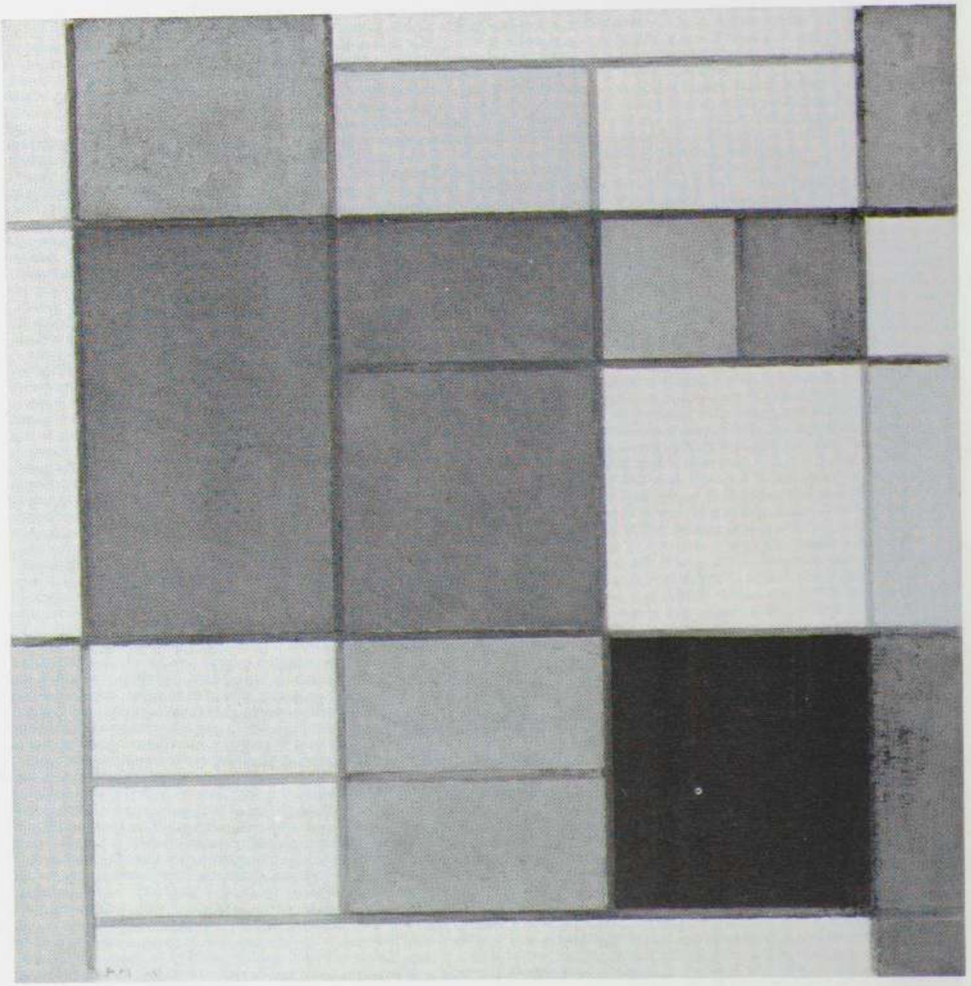
Mondrian: Painting I. 1926.
Oil on canvas, 44¾ x 44″



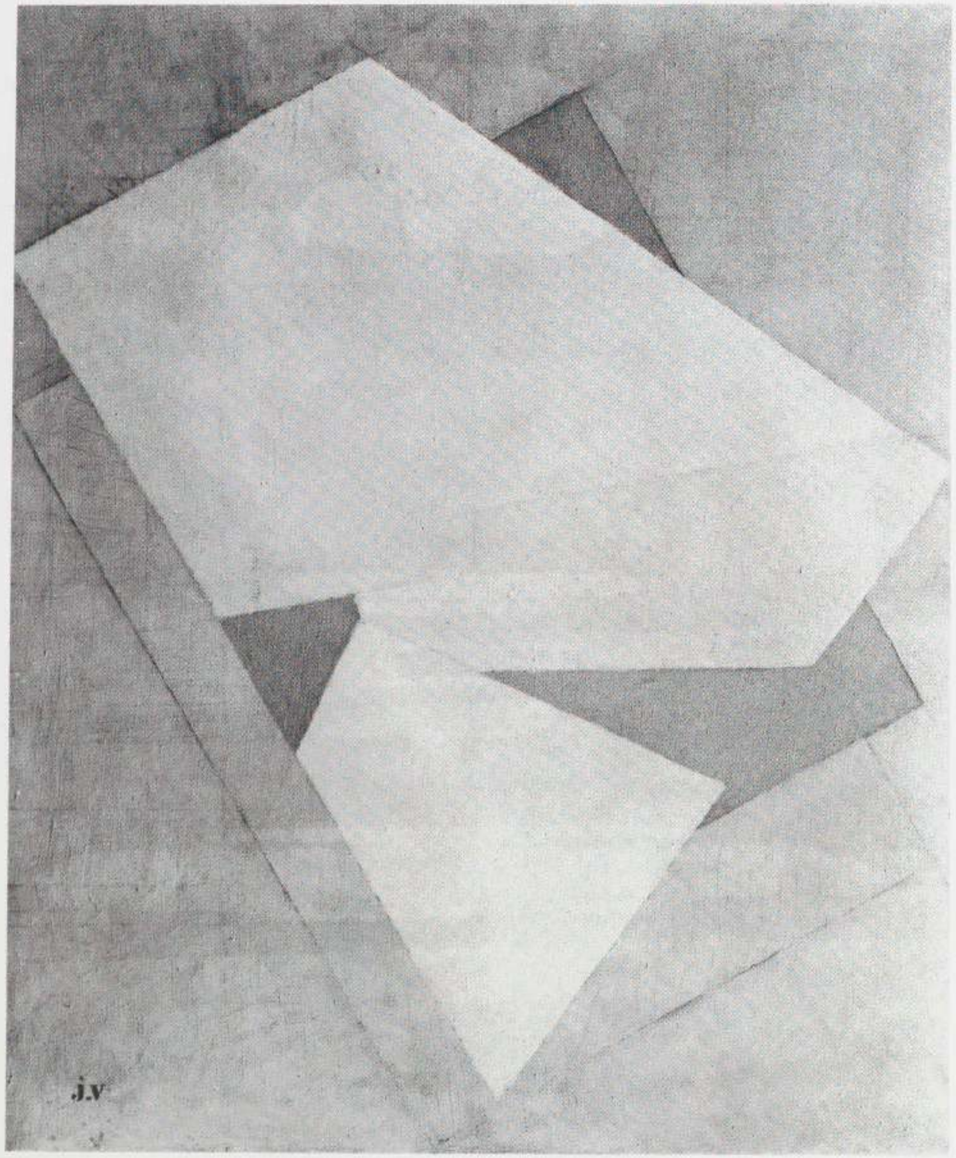
Mondrian: Composition. 1921.
Oil on canvas, 29⅞ x 20⅝″

Mondrian: Composition. 1925.
Oil on canvas, 15⅞ x 12⅝″

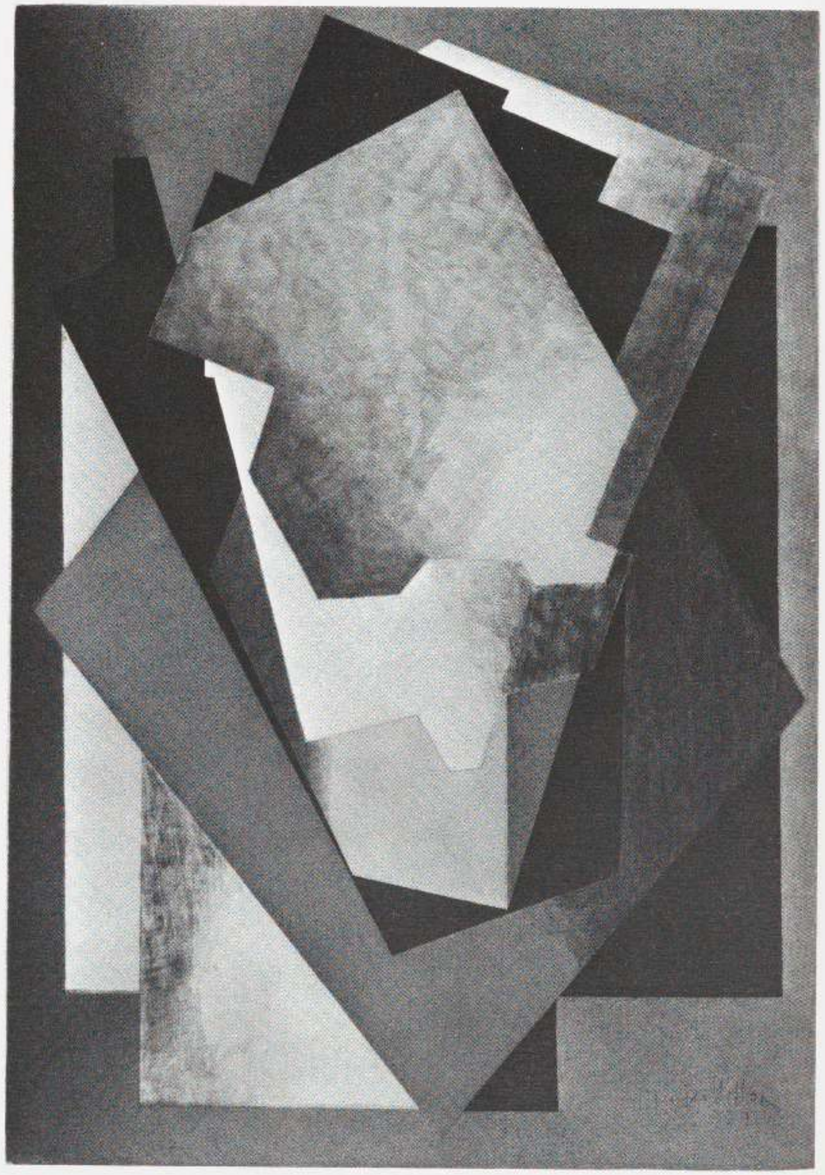




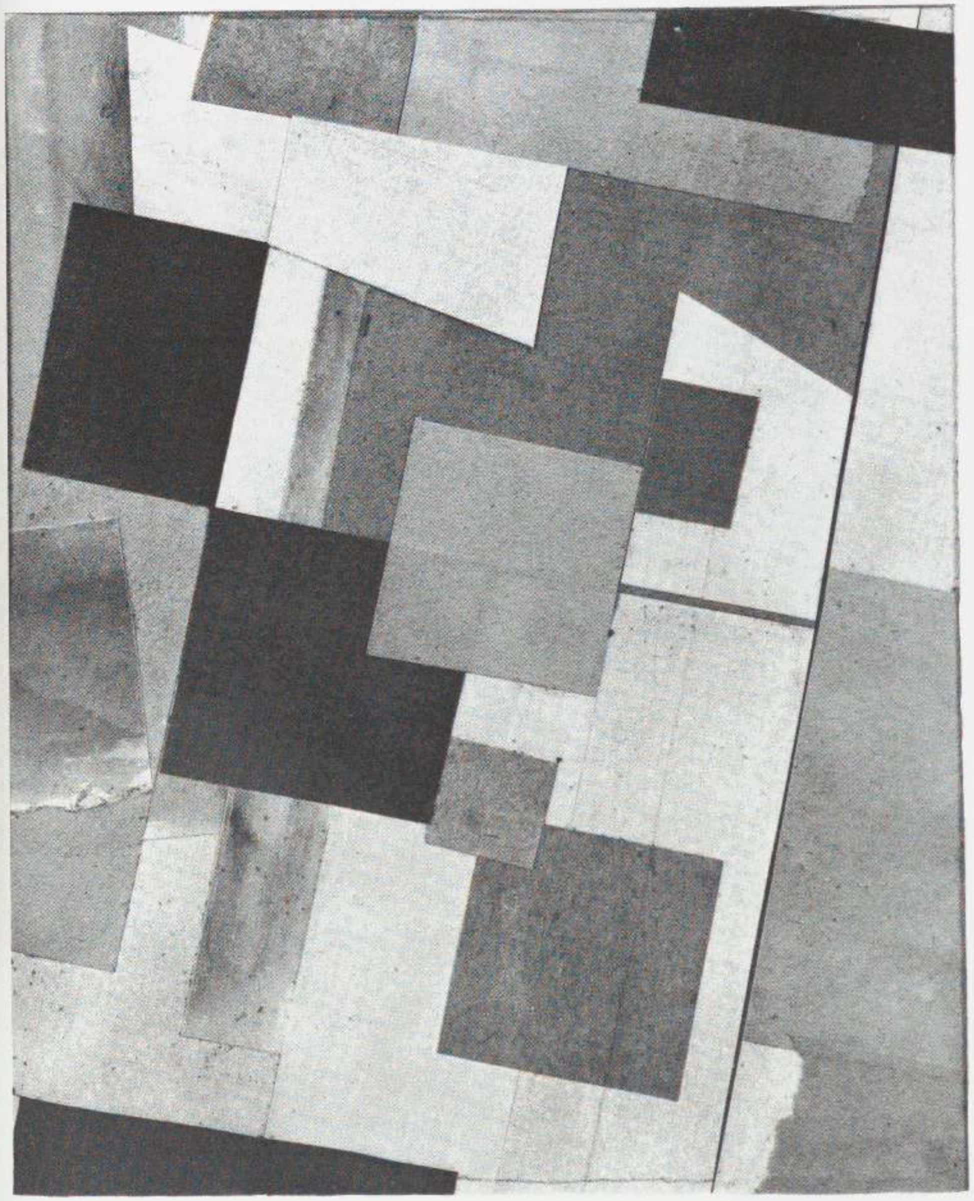
Mondrian: Composition C. 1920.
Oil on canvas, 23¾ x 24″



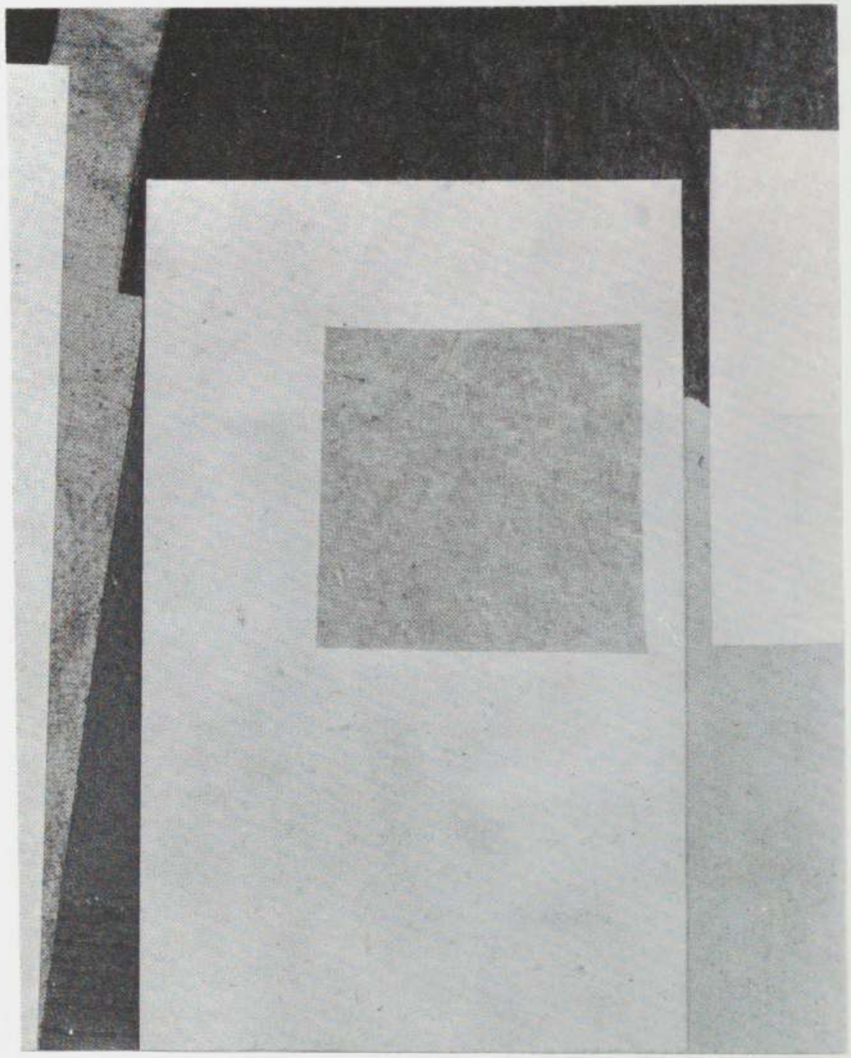
Villon: Color Perspective. 1922.
Oil on canvas, 28¾ x 23⅝″



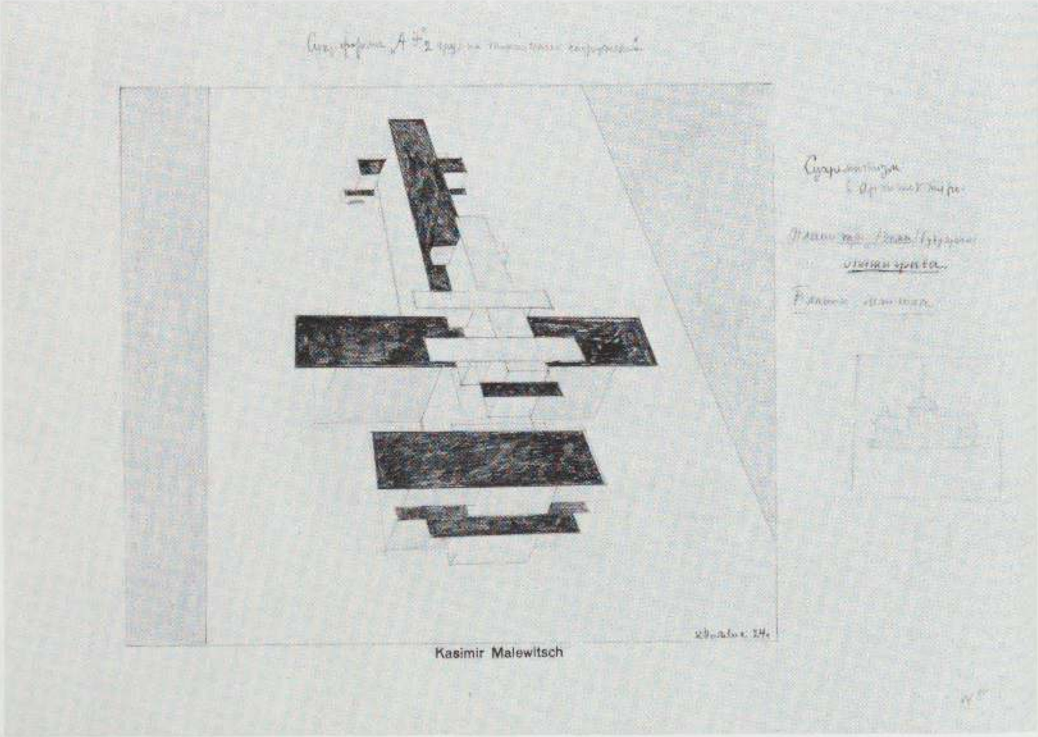
Villon: Composition. 1927.
Aquatint and roulette, 28¾ x 22¼″



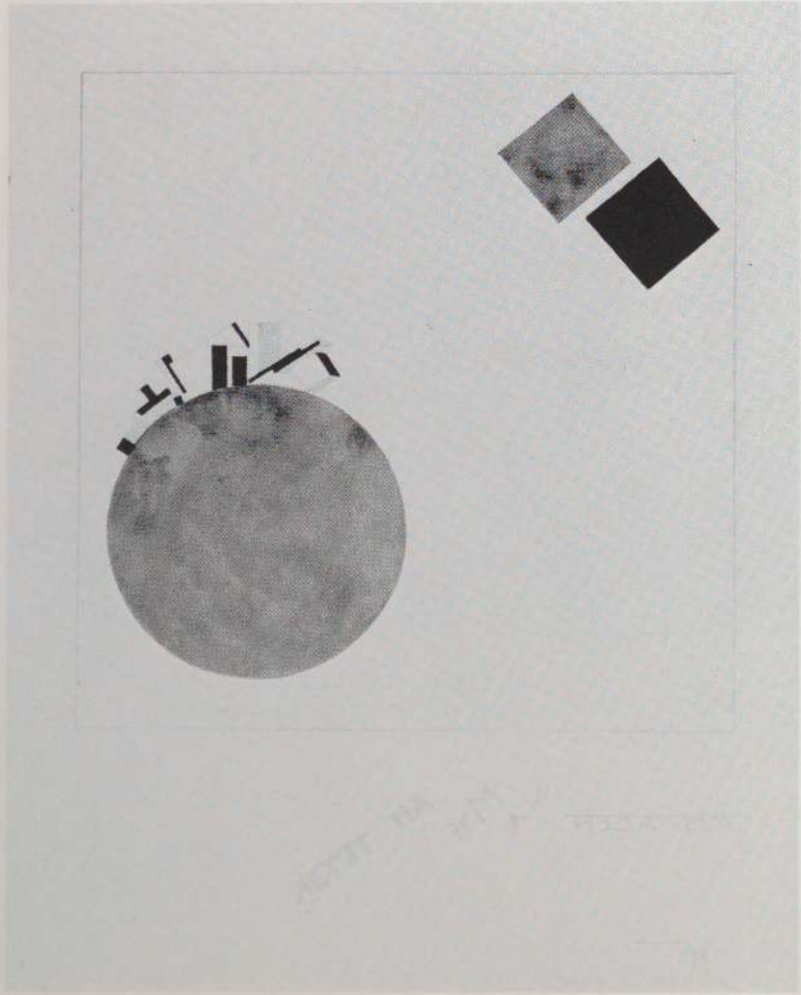
Schwitters: Merz 252, Colored Squares. 1921.
Collage of cut-and-pasted colored papers, 7⅛ x 5¾"



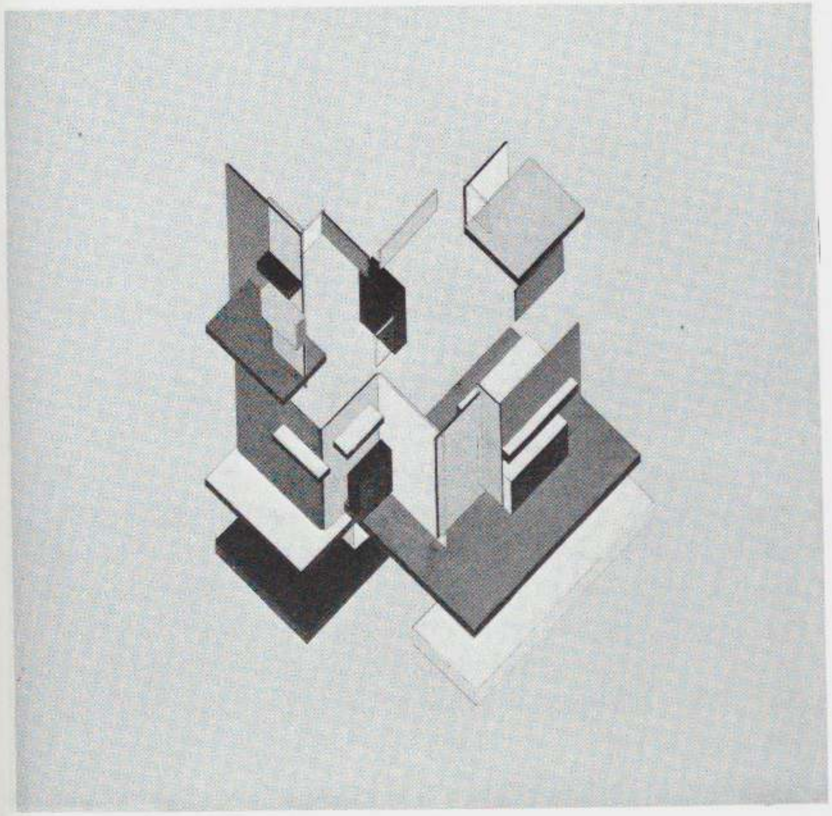
Schwitters: Merz 17, Lissitzky. 1926.
Collage of cut-and-pasted colored papers, 5¼ x 4⅛"



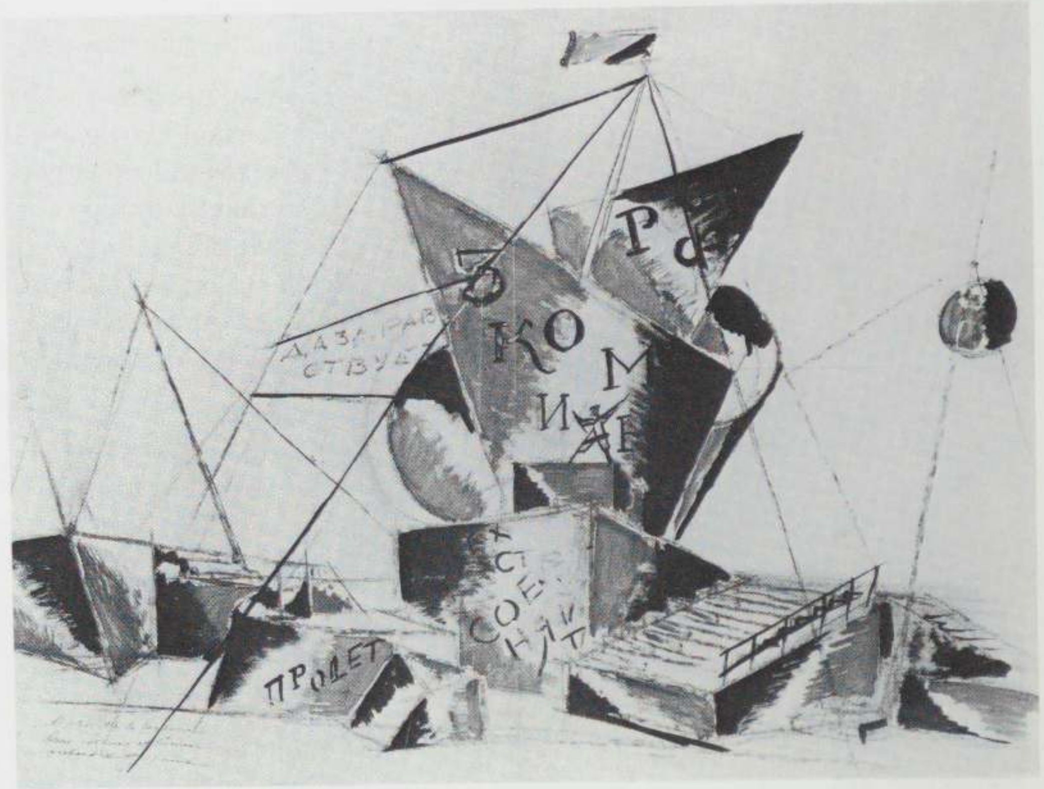
Malevich: Project for an Airplane Pilot's House. 1924.
Pencil, 12¼ x 17⅜"



Lissitzky: A Suprematist Story about Two Squares in Six Constructions. 1920.
Watercolor and pencil, 10⅛ x 8"

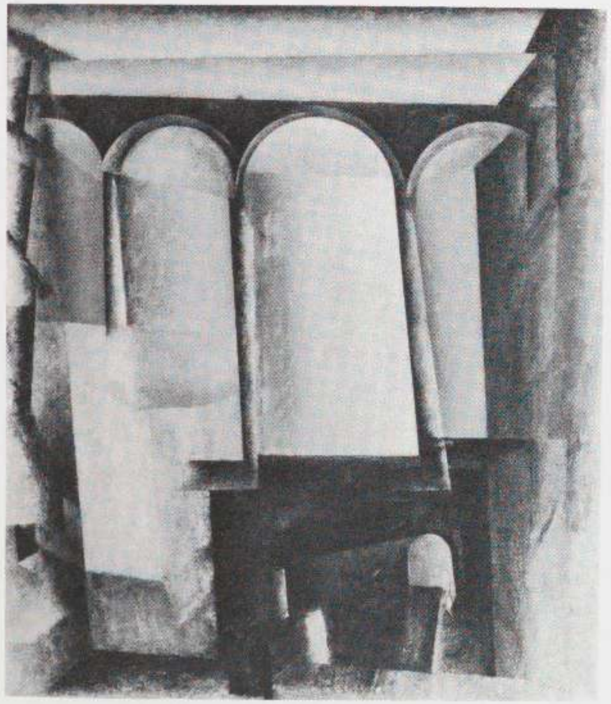


van Doesburg and van Eesteren: Project for a Private House. 1923.
Gouache, pen and ink, 22½ x 22½"



Vesnin: Monument to the Third Congress of the Communist International. 1921.
Gouache, 20¾ x 27¾"

A MODERN STYLE



Feininger: Viaduct. 1920.
Oil on canvas, 39¾ x 33¾″

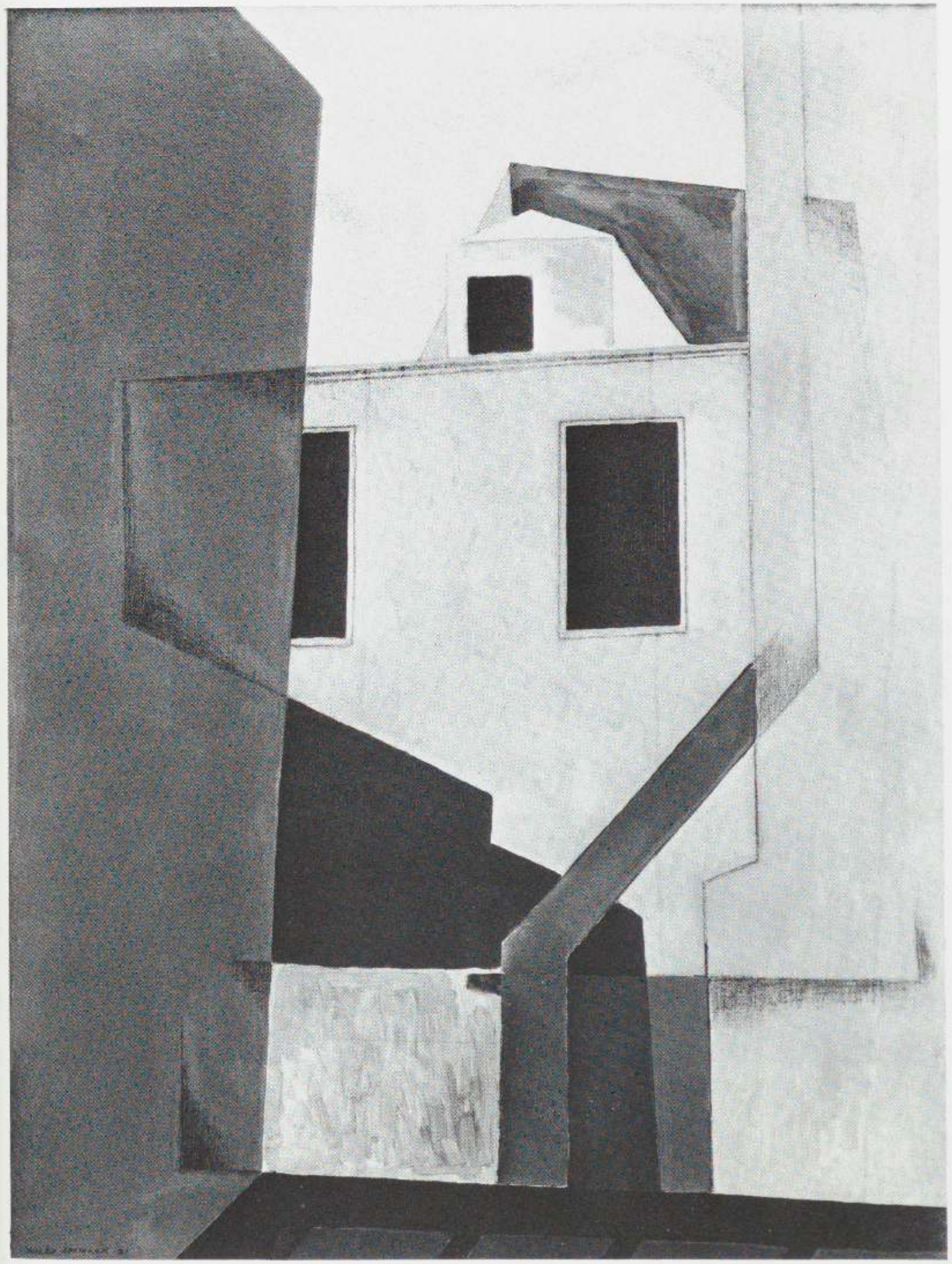
The 1920s were a decade of new typography and, in architecture and furnishings, revolutionary design. The term *style moderne* is a convenient umbrella that extends from Art Deco to the Bauhaus, the latter providing during the decade the focal point in the integration of design and the machine age.

Purism, developed by Le Corbusier and Ozenfant, understandably owes much to architecture. Indeed, the muted colors of the volumes of Le Corbusier's painted objects sometimes anticipate the plans and elevations of his buildings. The still life by Ozenfant appears classical and heraldic; that by Braque is softer and more opulent. Purism in Paris was essentially a semi-Cubist style of painting with flat, overlapping planes. Its master was Léger. His use of pure color, his structures and casing of forms offer, with logic and clarity, a stark elegance. As did Léger, a few American artists applied a related style to subjects outside their studios. Also, some works by Miró and Picasso can be seen within the context of the modern style.

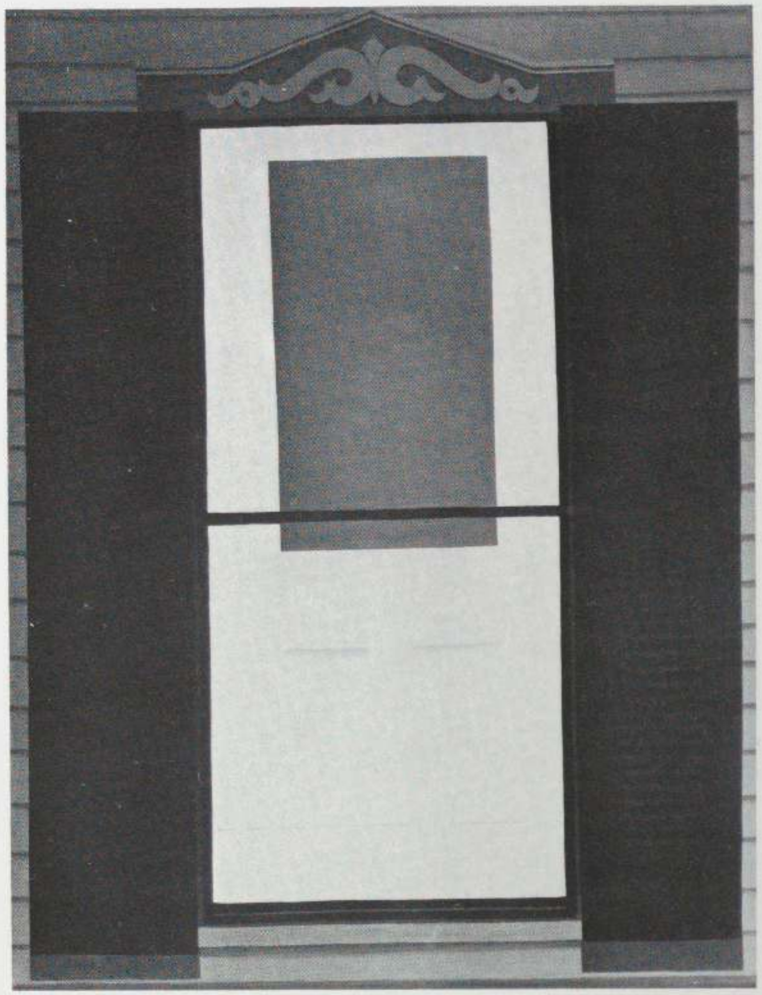
Léger's painting *The Baluster* was installed in Le Corbusier's and Pierre Jeanneret's Pavillon de l'Esprit Nouveau, a building featured in the International Exposition of Modern Decorative and Industrial Arts in 1925. As a style Purism did not survive the decade. Davis's *Eggbeater* of 1930, painted in New York, is the last in a series of still lifes on the same theme which he began in Paris in 1927.

In sculpture, smooth surfaces were crafted, cast, and carved. It was also a decade of chrome-plated steel and tubular furniture, and as Brancusi said, "High polish is a necessity which certain approximately absolute forms demand of some materials."

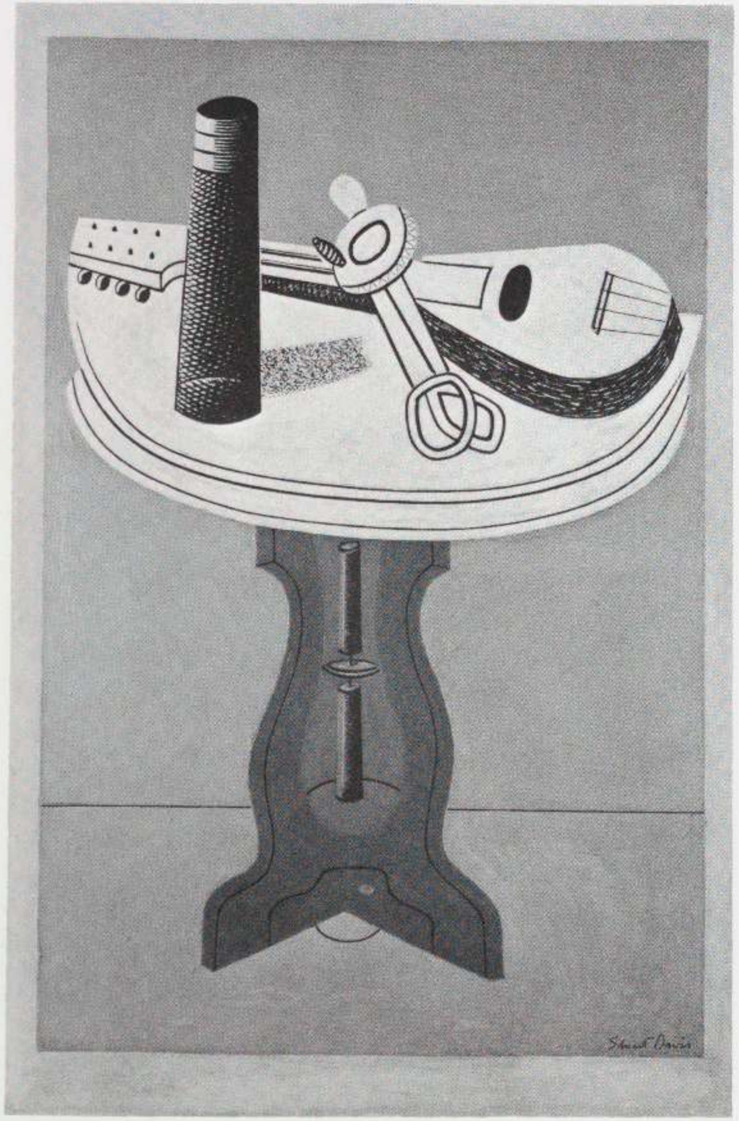
The modern style was not without wit. The linear constructions of Arp, Calder, and Klee owe much to each other. And, it is remembered that Calder owned a proof of Klee's etching, *Old Man Figuring*.



Spencer: City Walls. 1921.
Oil on canvas, 39⅜ x 28¾″

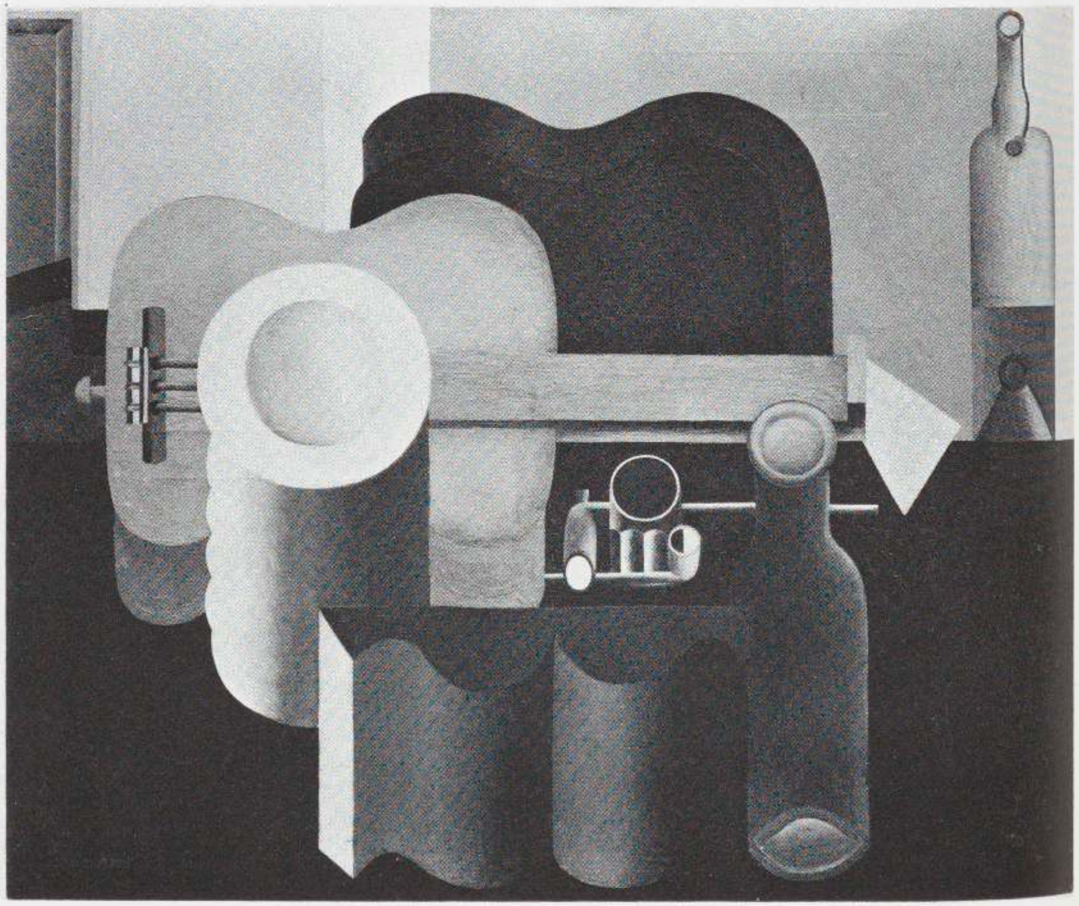


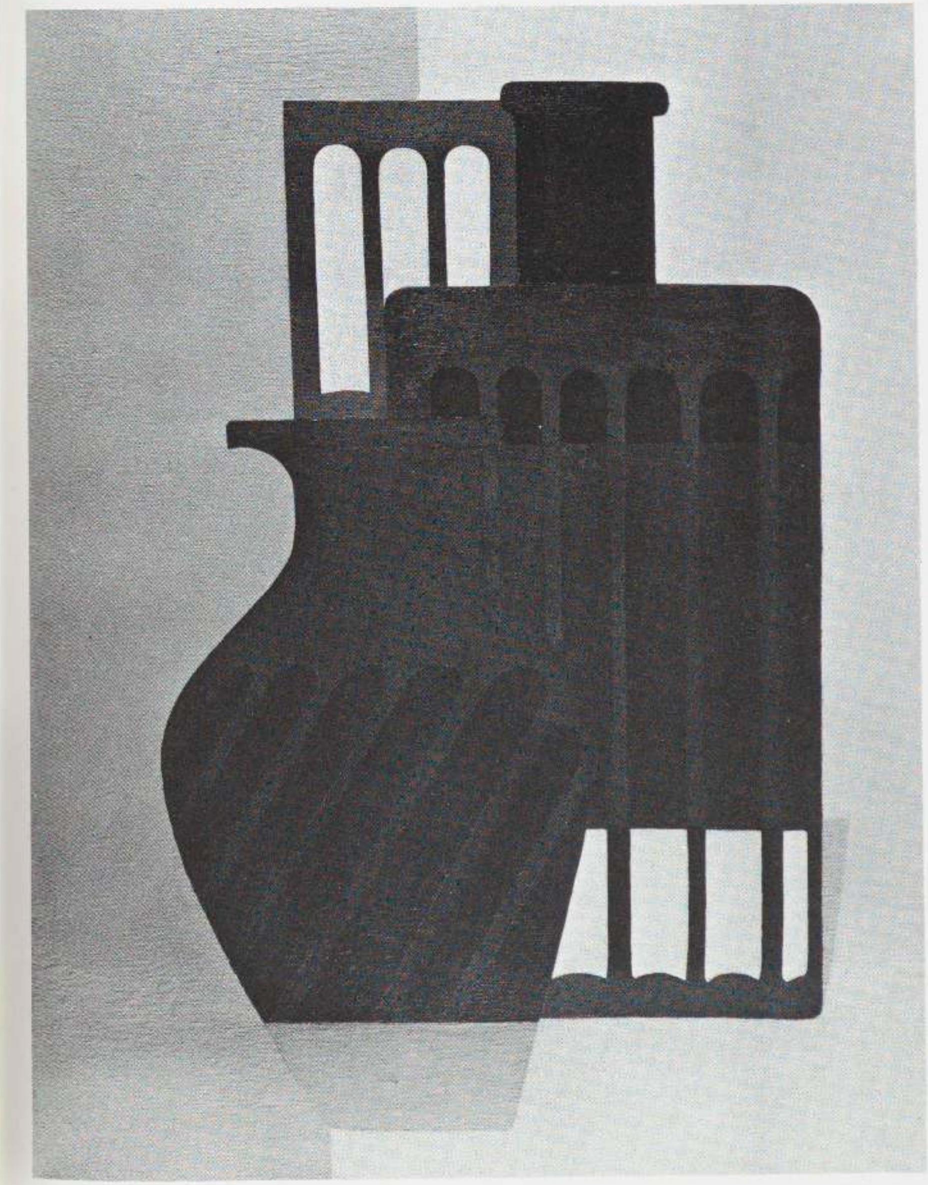
O'Keeffe: Lake George Window. 1929.
Oil on canvas, 40 x 30″



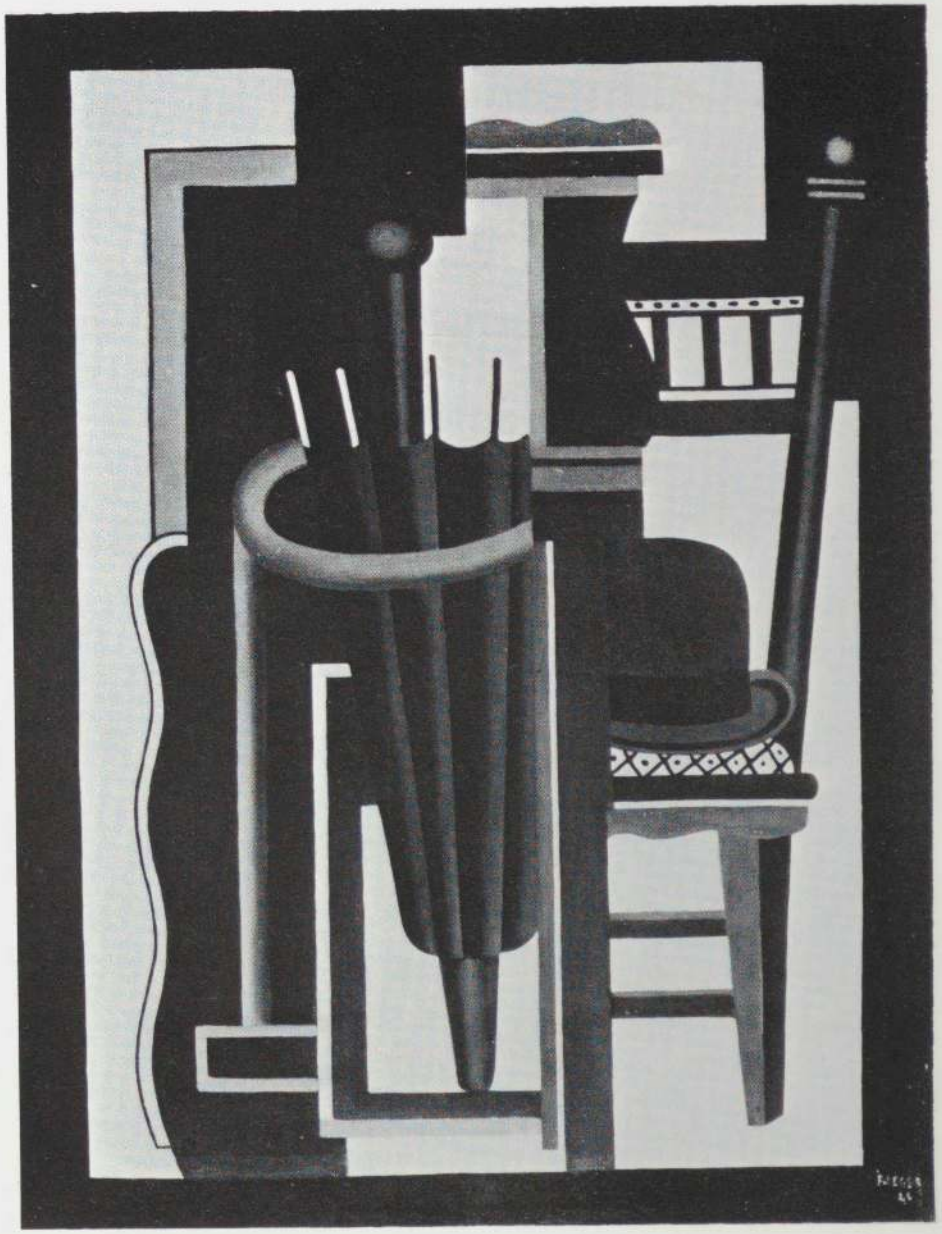
Davis: Egg Beater. 1930.
Oil on canvas, 50⅛ x 32¼"

Le Corbusier: Still Life. 1920.
Oil on canvas, 31⅞ x 39¼"

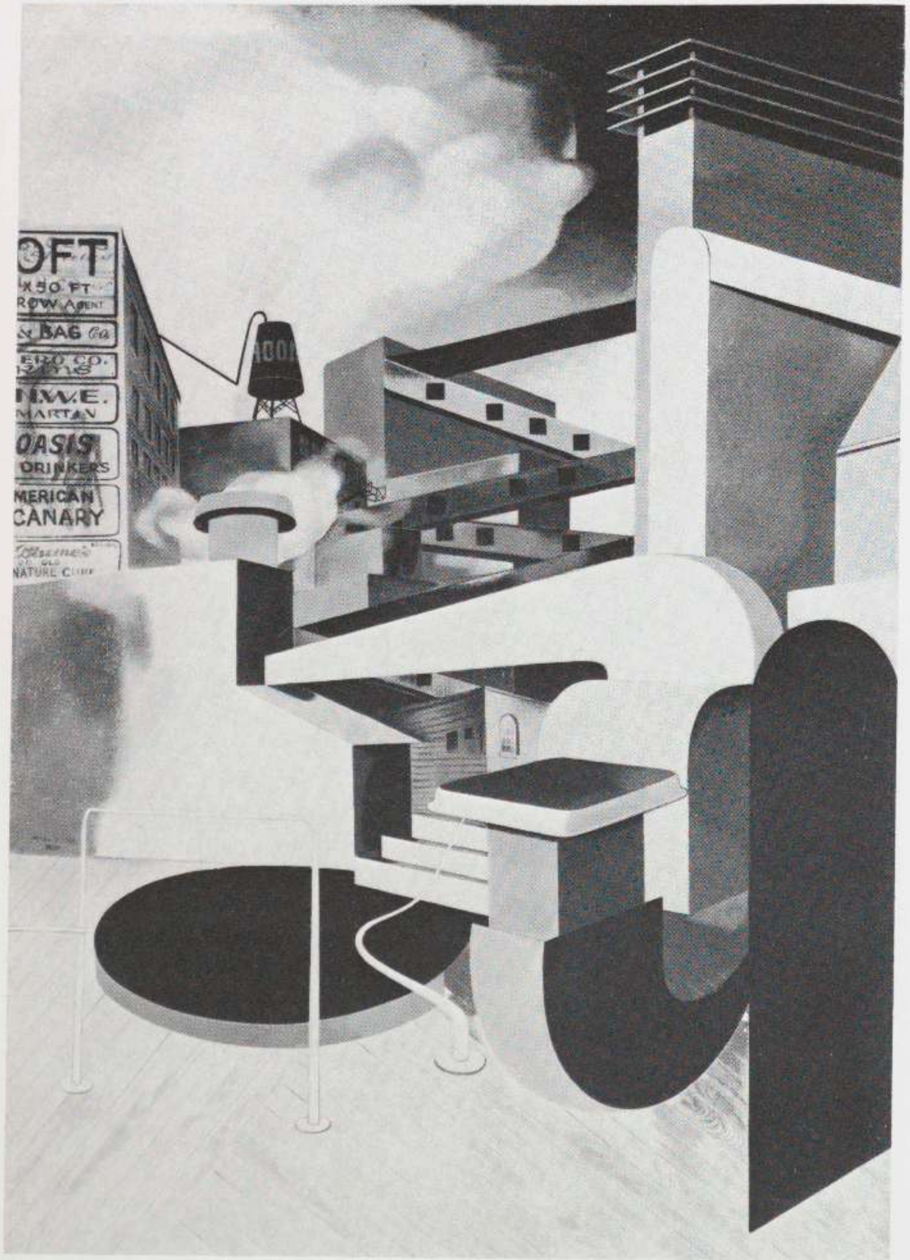




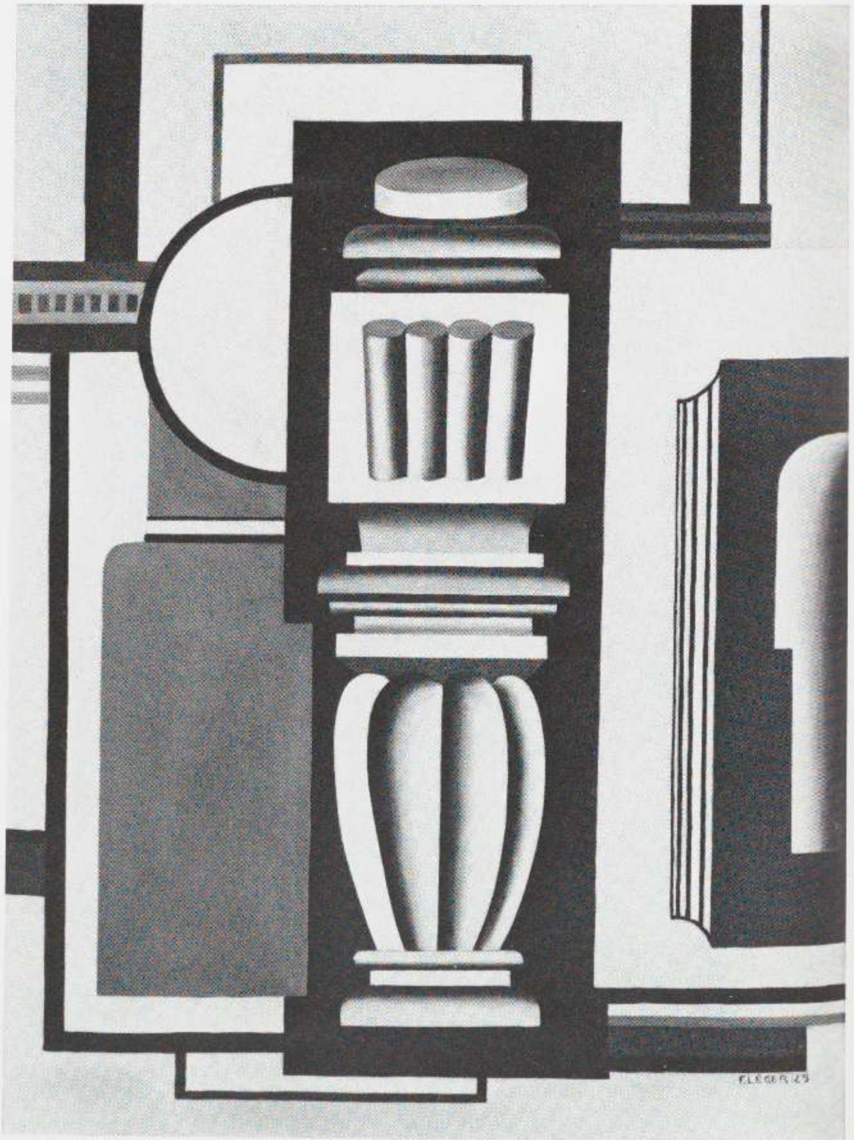
Ozenfant: The Vases. 1925.
Oil on canvas, 51⅜ x 38⅜″



Léger: Umbrella and Bowler. 1926.
Oil on canvas, 50¼″ x 38¾″

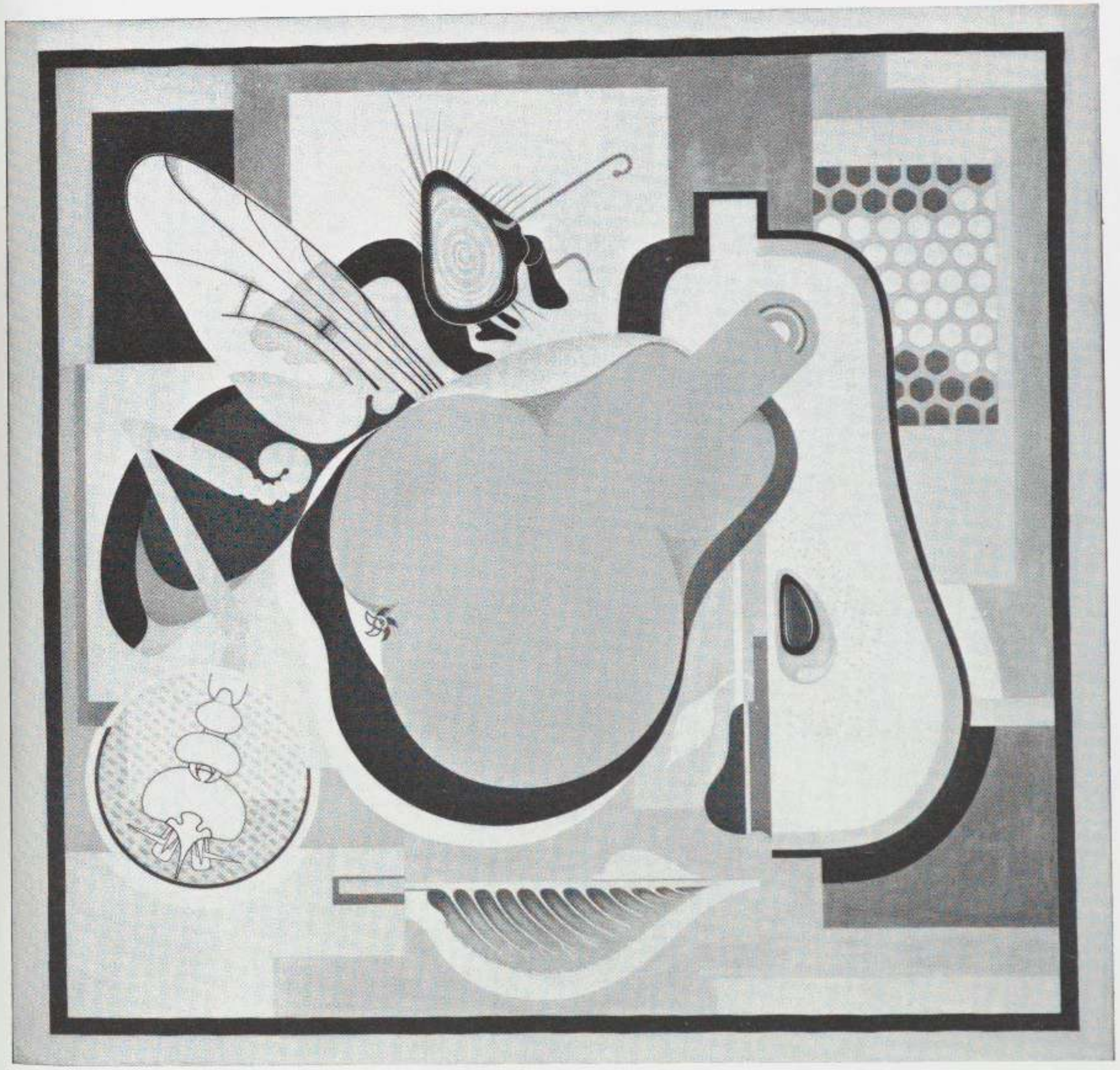

OFT
X50 FT
ROW AGENT
BAG Co.
N.W.E.
OASIS
DRINKERS
MERICAN
CANARY

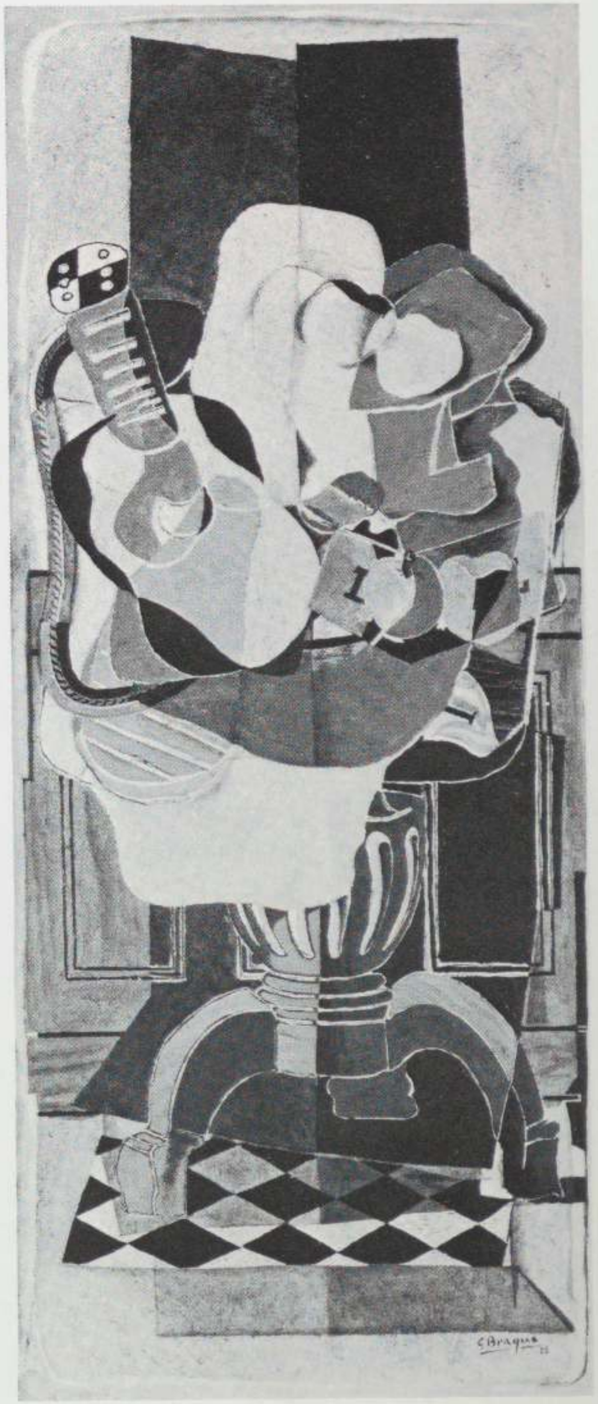
Blume: Waterfront. 1929.
Oil and tempera, 20¼ x 14″



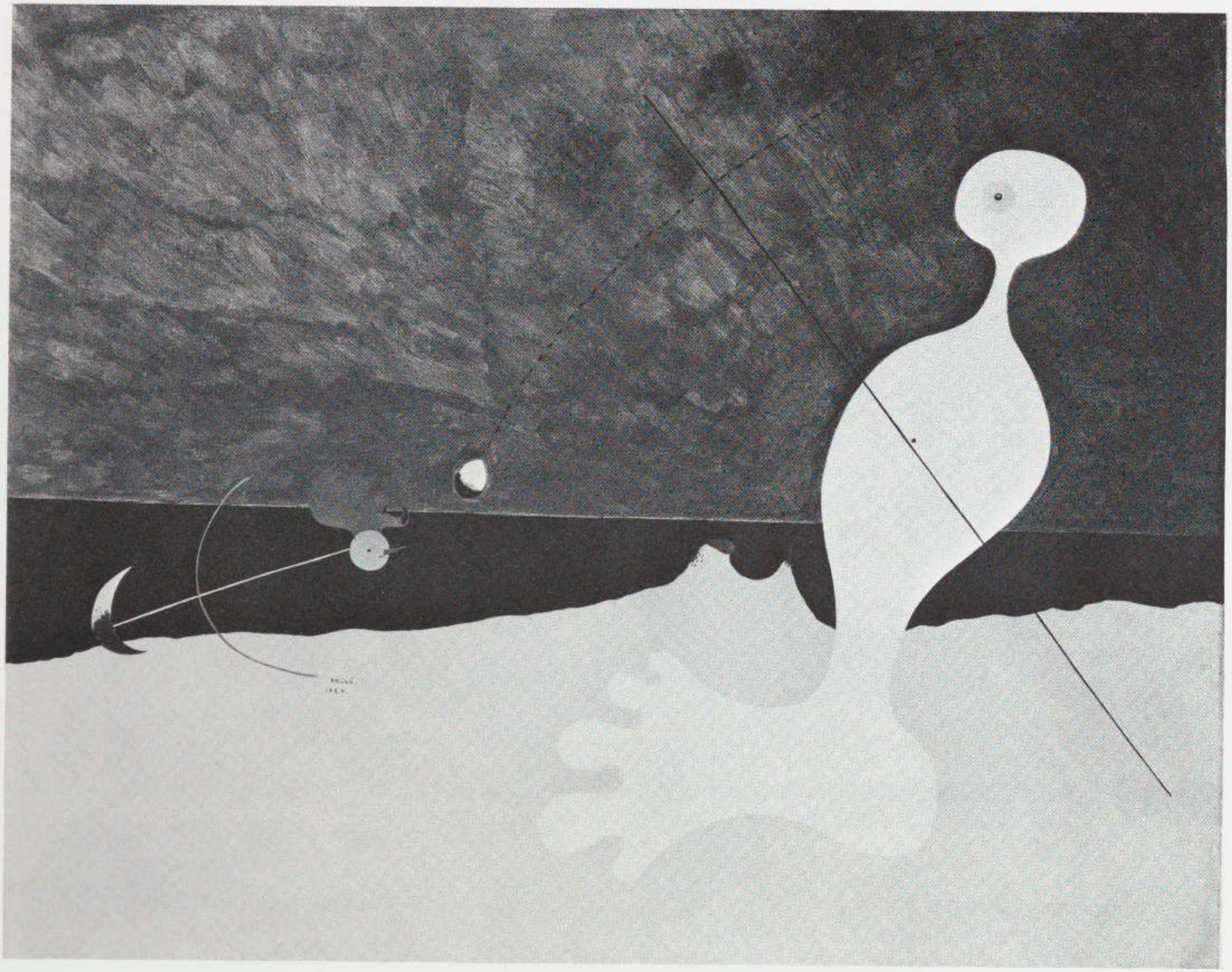
Léger: The Baluster. 1925.
Oil on canvas, 51 x 38¼″

Murphy: Wasp and Pear. 1927.
Oil on canvas, 36¾ x 38⅝"

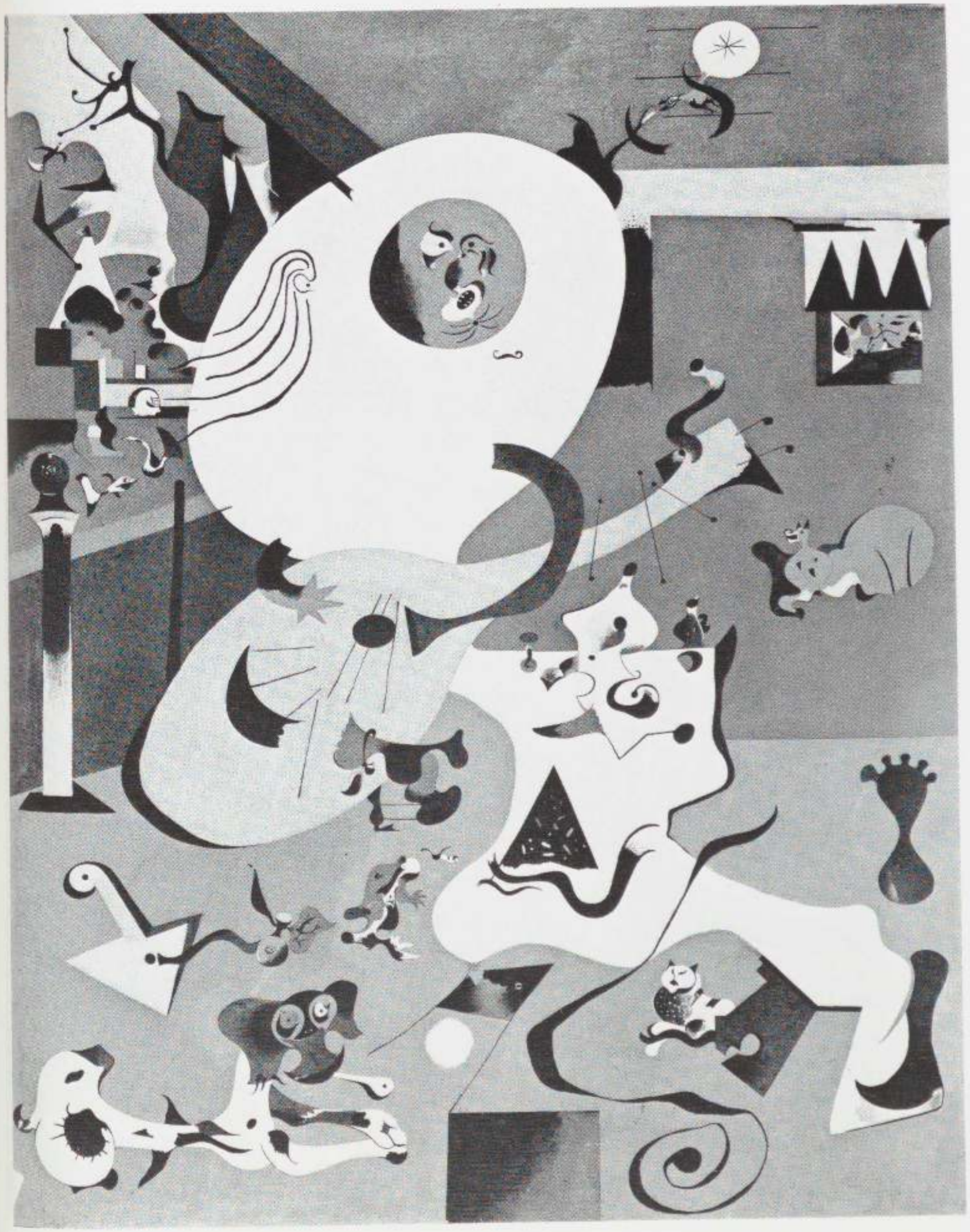




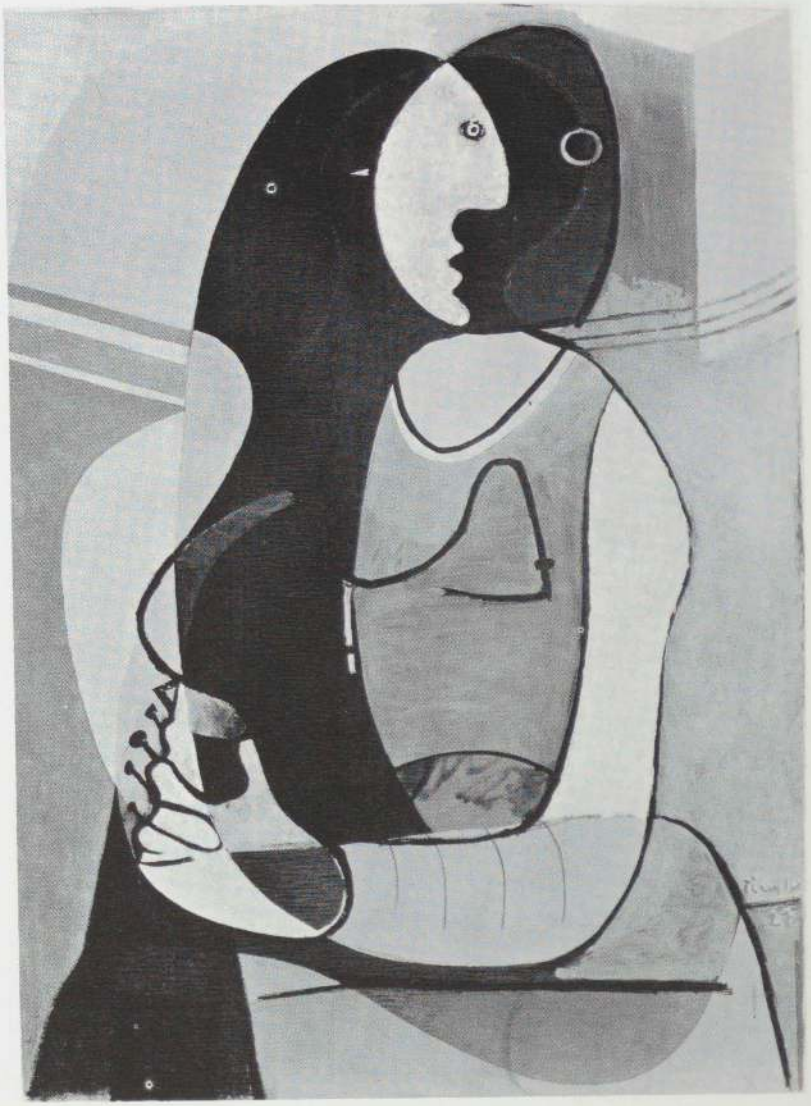
Braque: The Table. 1928.
Oil on canvas, 70¾ x 28¾"



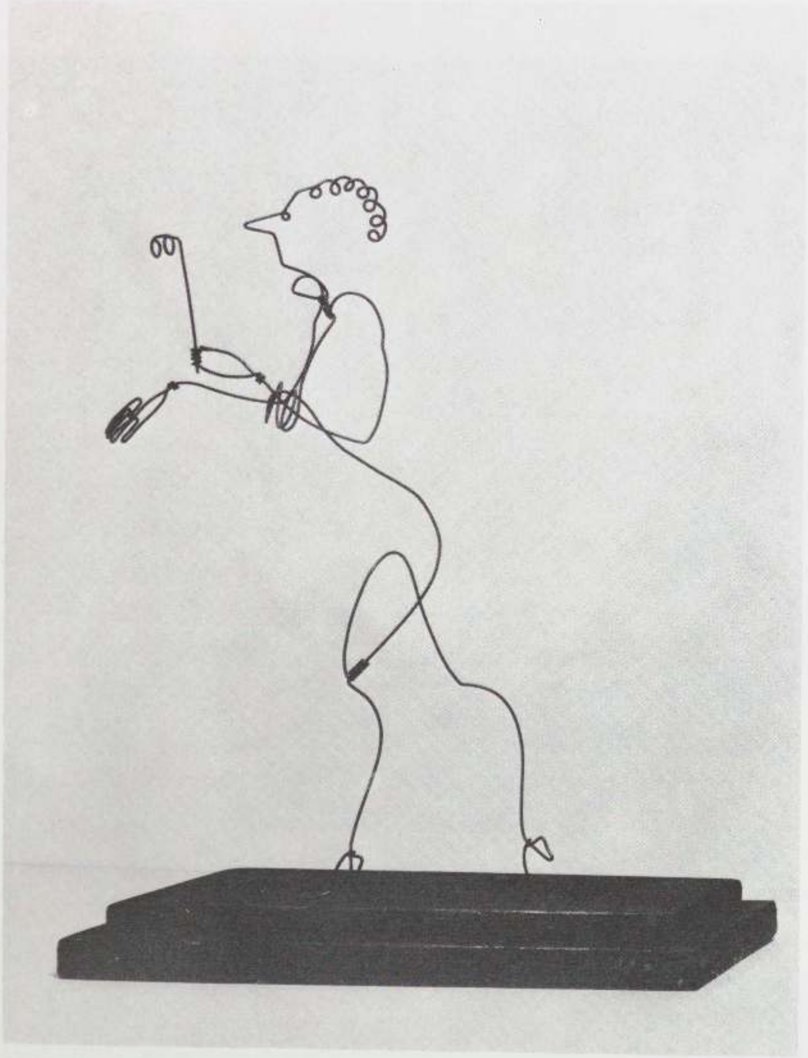
Miró: Person Throwing a Stone at a Bird.
1926. Oil on canvas, 29 x 36¼″



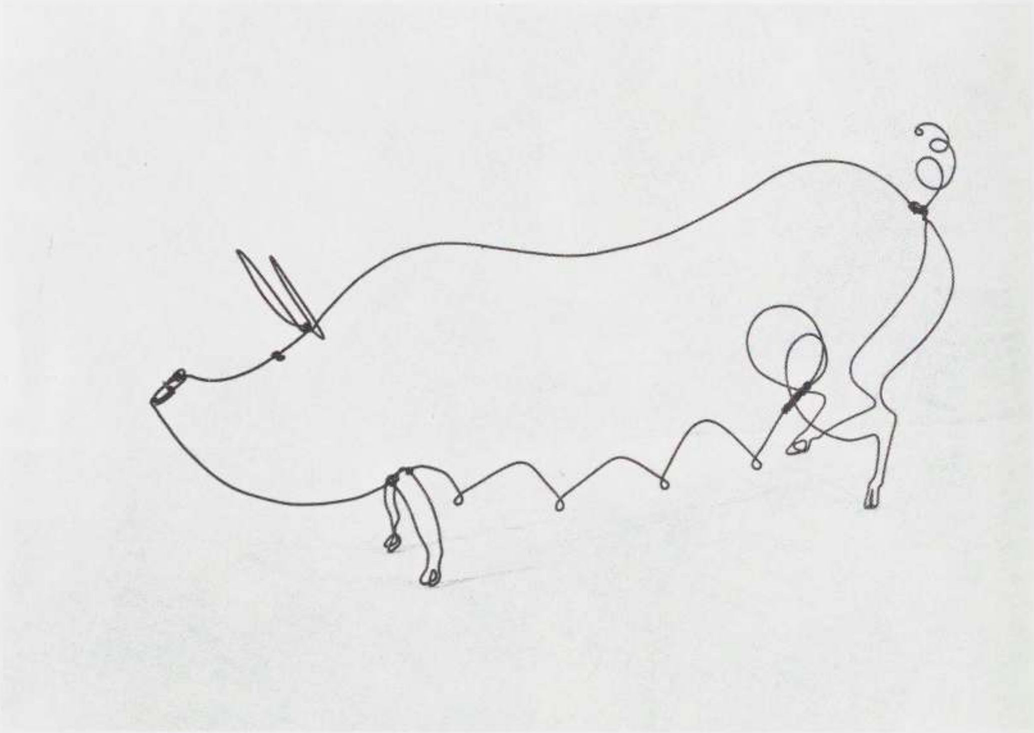
Miró: Dutch Interior. 1928.
Oil on canvas, 36⅛ x 28¾″



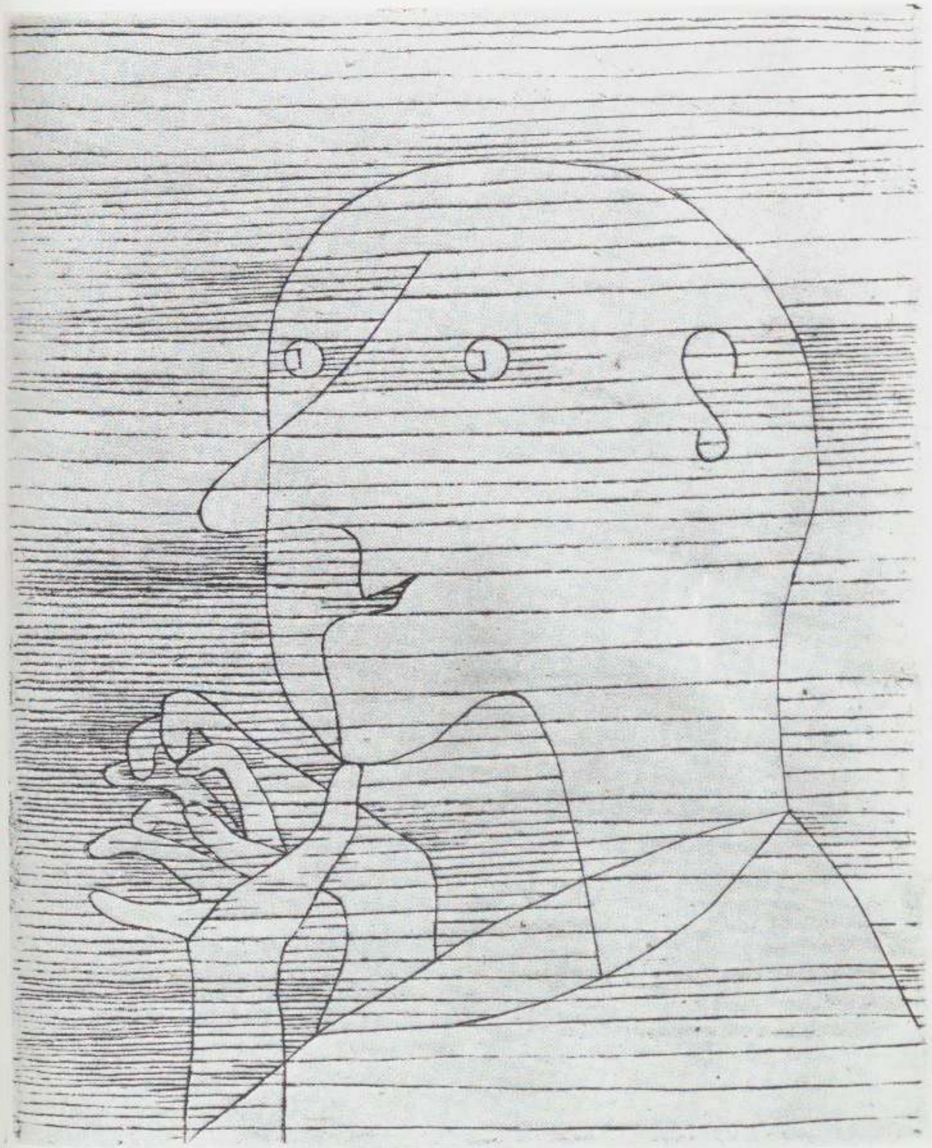
Picasso: Seated Woman. 1927.
Oil on wood, 51⅛ x 38¼″



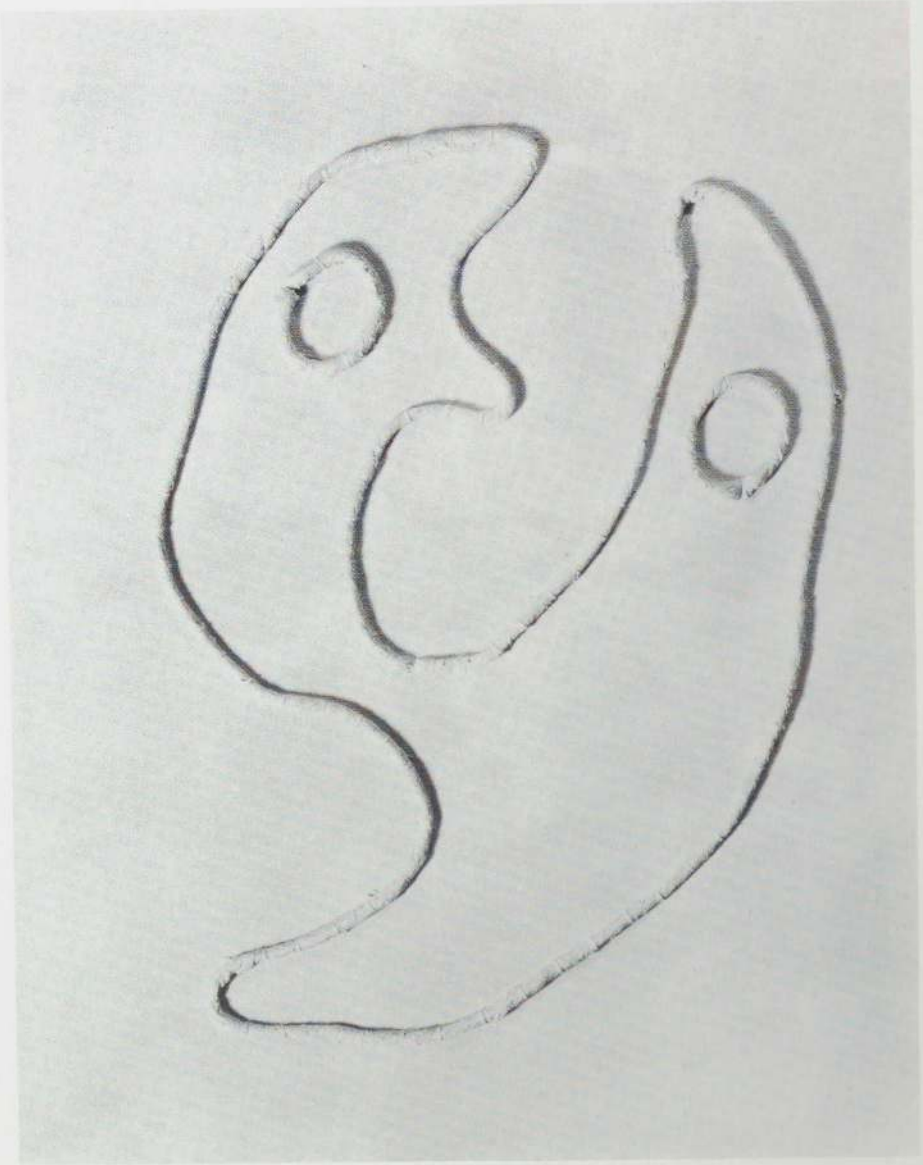
Calder: The Hostess. 1928.
Wire, 11½″ high



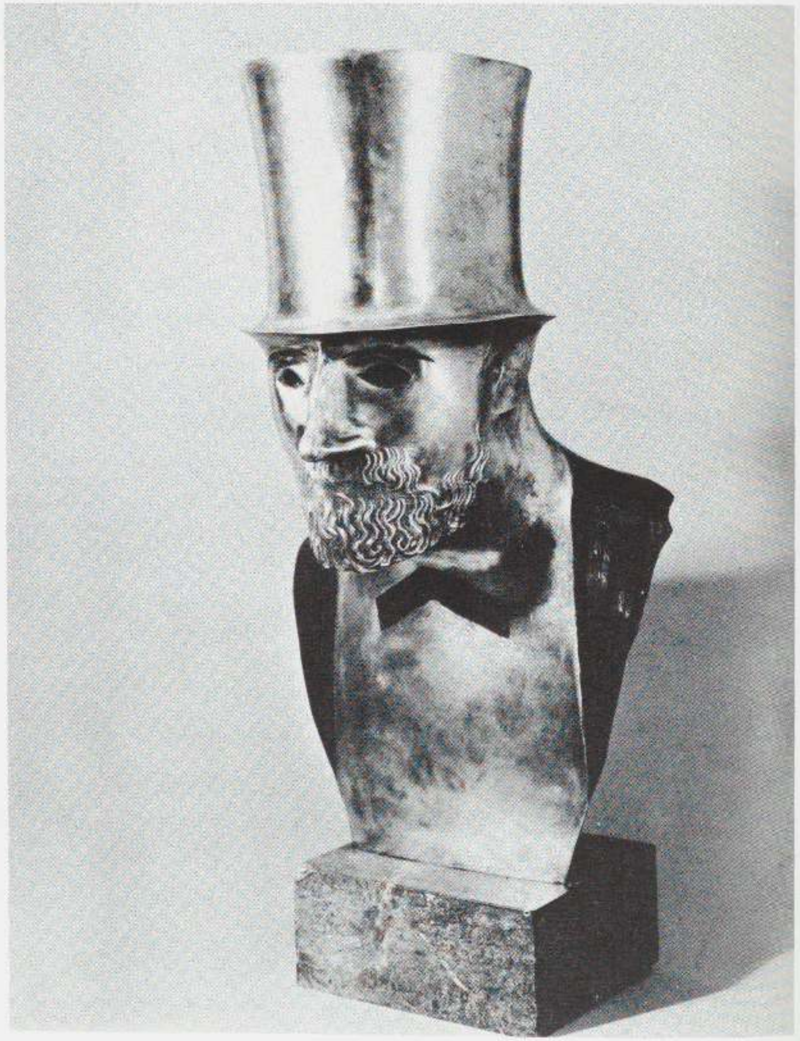
Calder: The Sow. 1928.
Wire, 7½″ high



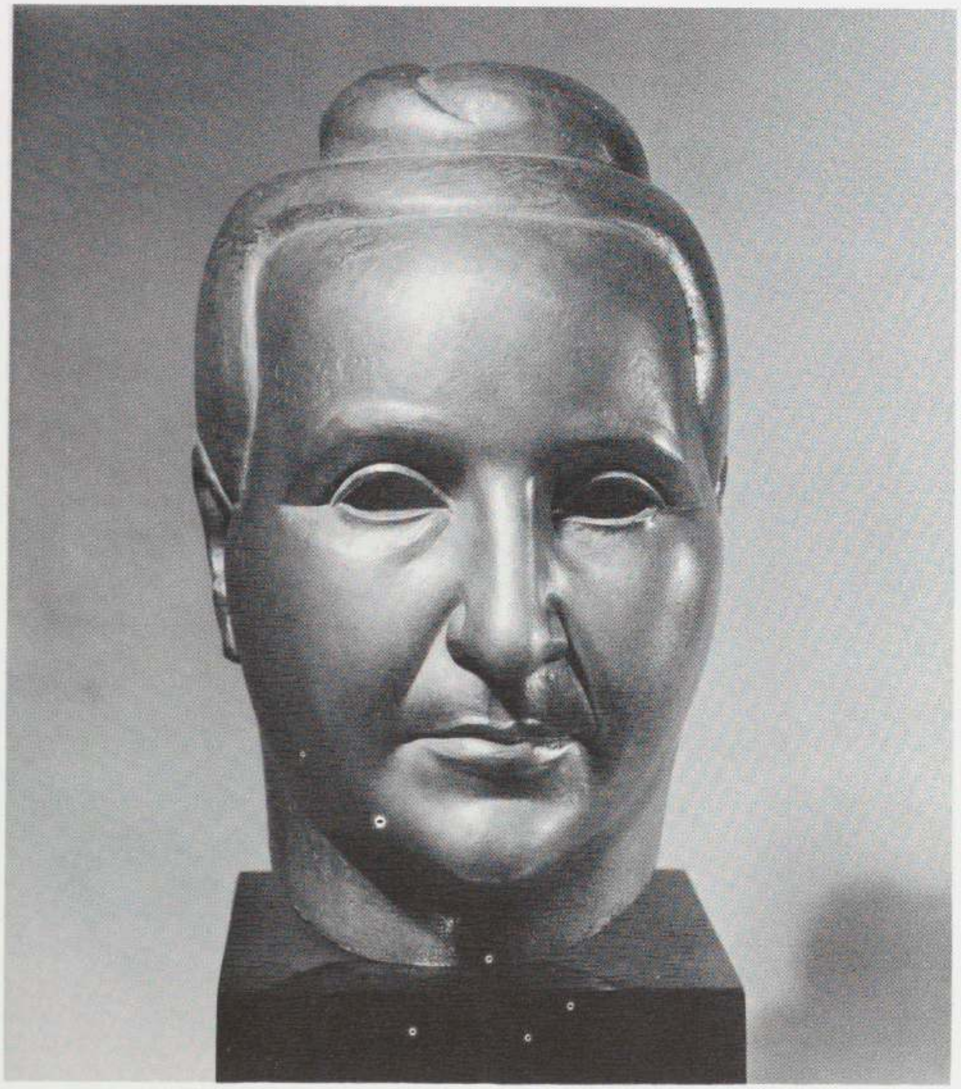
Klee: Old Man Figuring. 1929.
Etching, 11¾ x 9⅜"



Arp: Two Heads. 1927.
Oil and string on canvas, 13¾ x 10⅝"

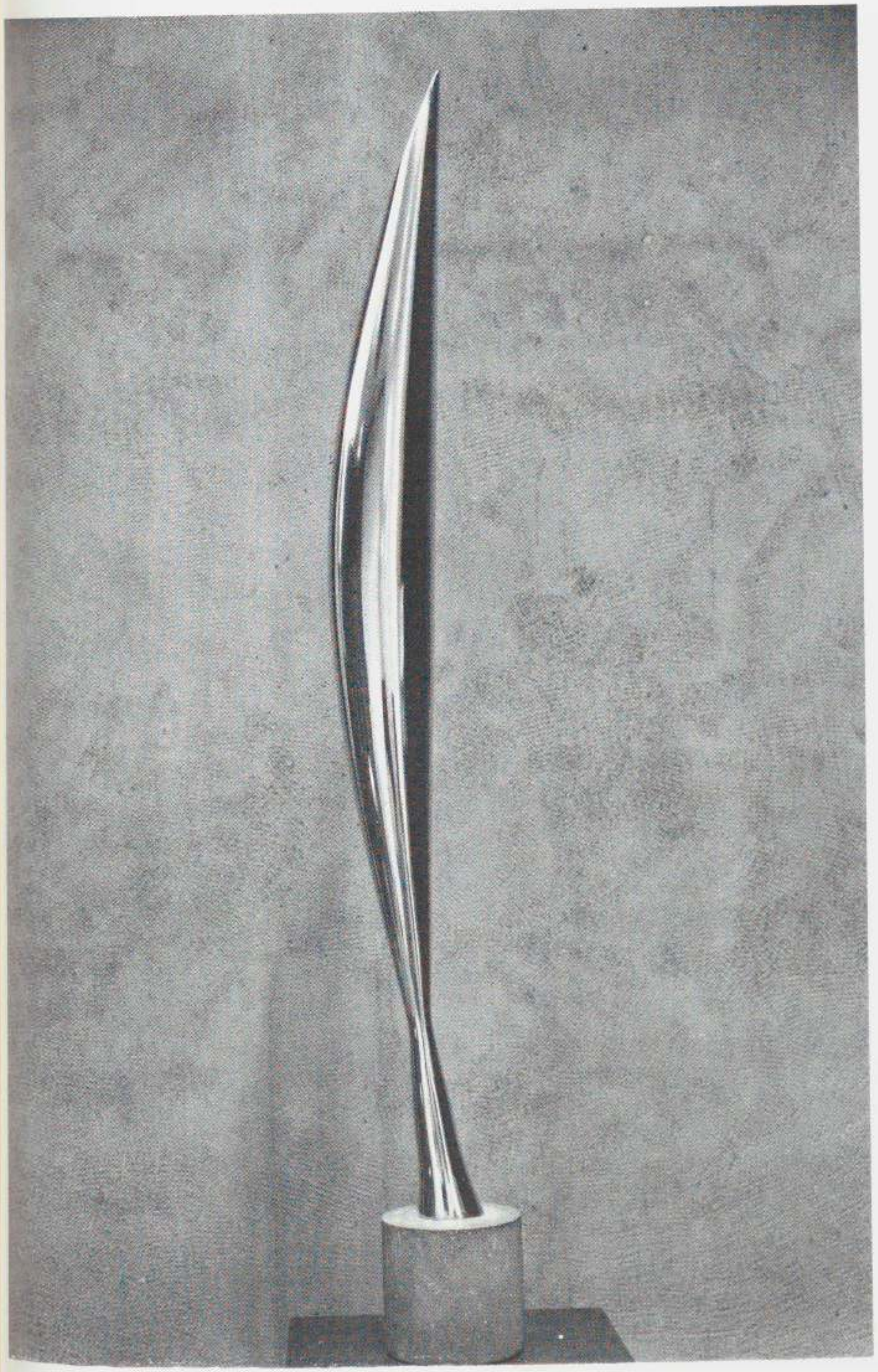


Nadelman: Man in a Top Hat. c. 1927.
Bronze, painted, 26″ high

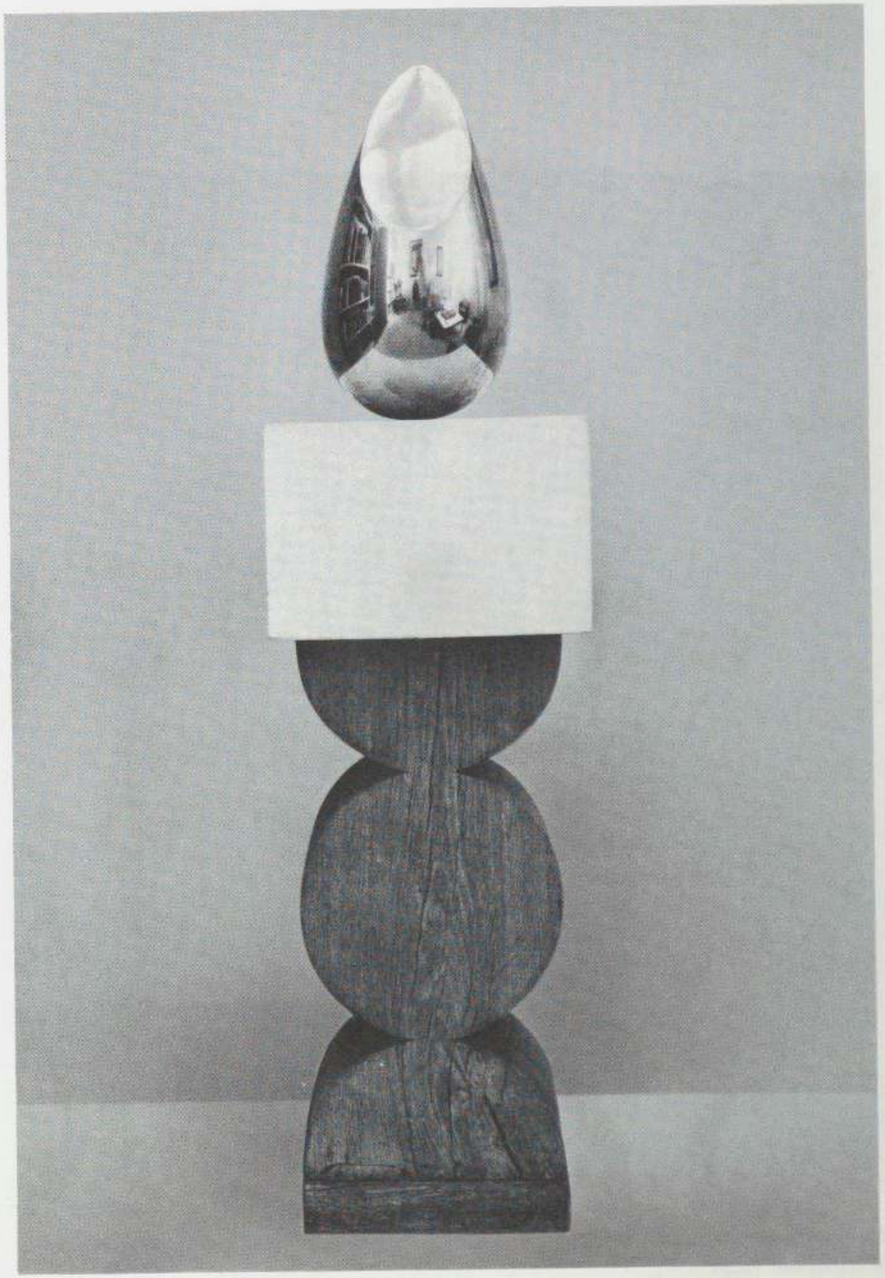


Lipchitz: Gertrude Stein. 1920.
Bronze, 13⅜″ high

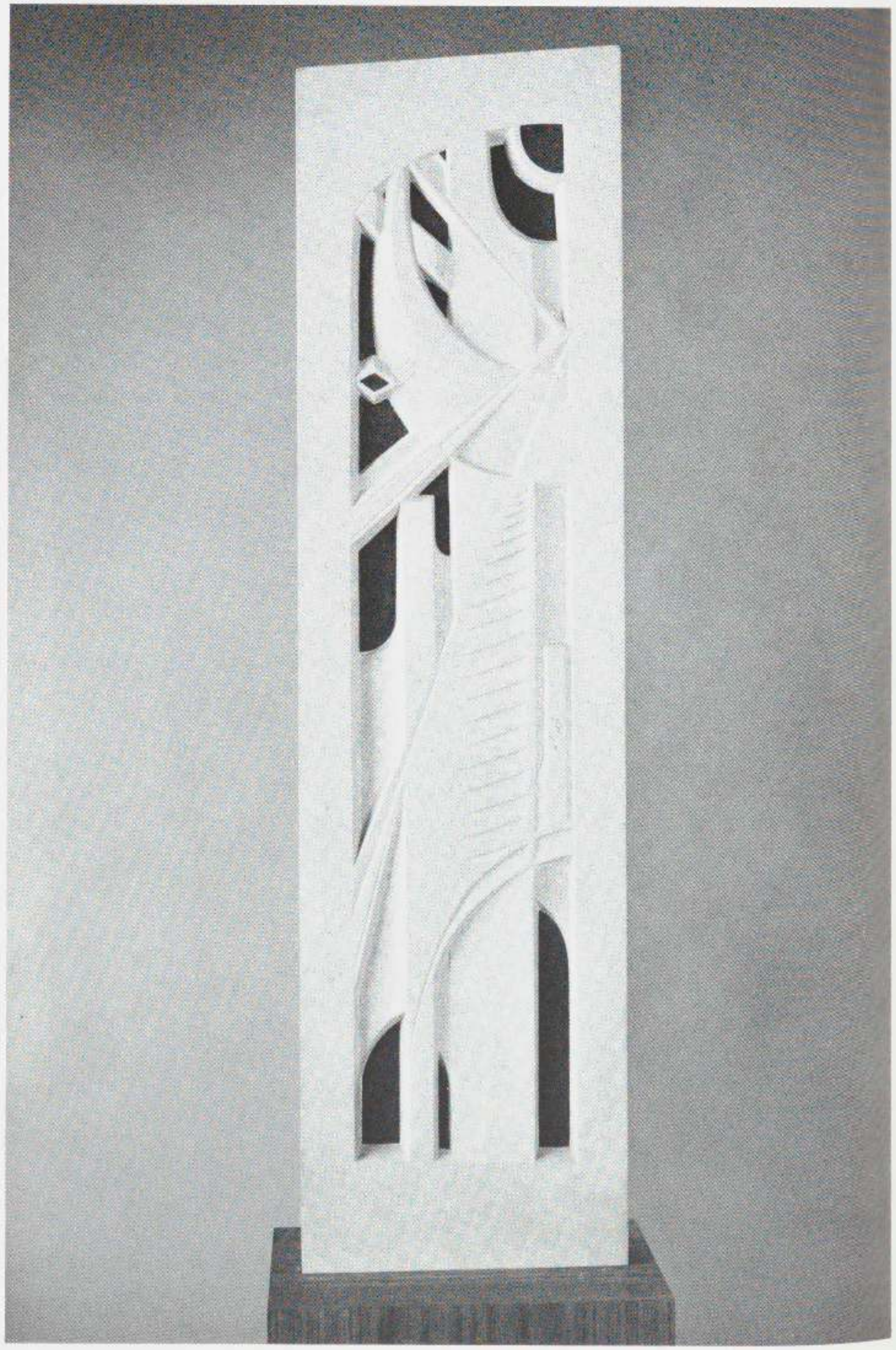
Brancusi: Bird in Space. 1928.
Bronze, 54″ high

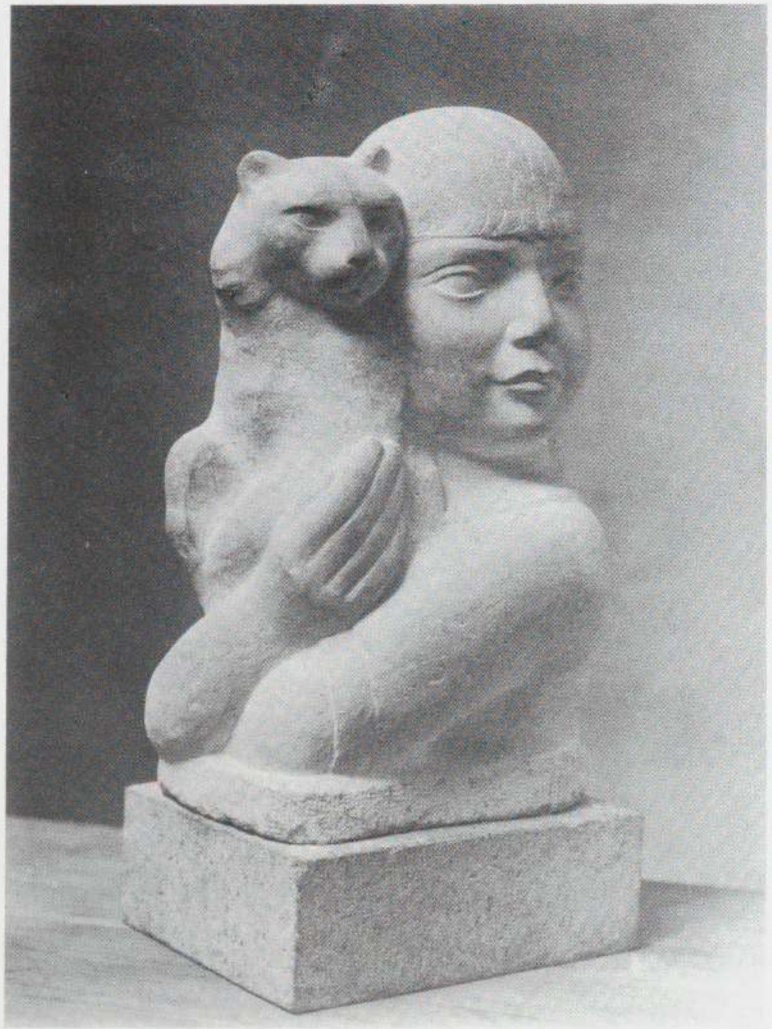


Brancusi: Small Bird. 1928.
Bronze, 15⅝" high

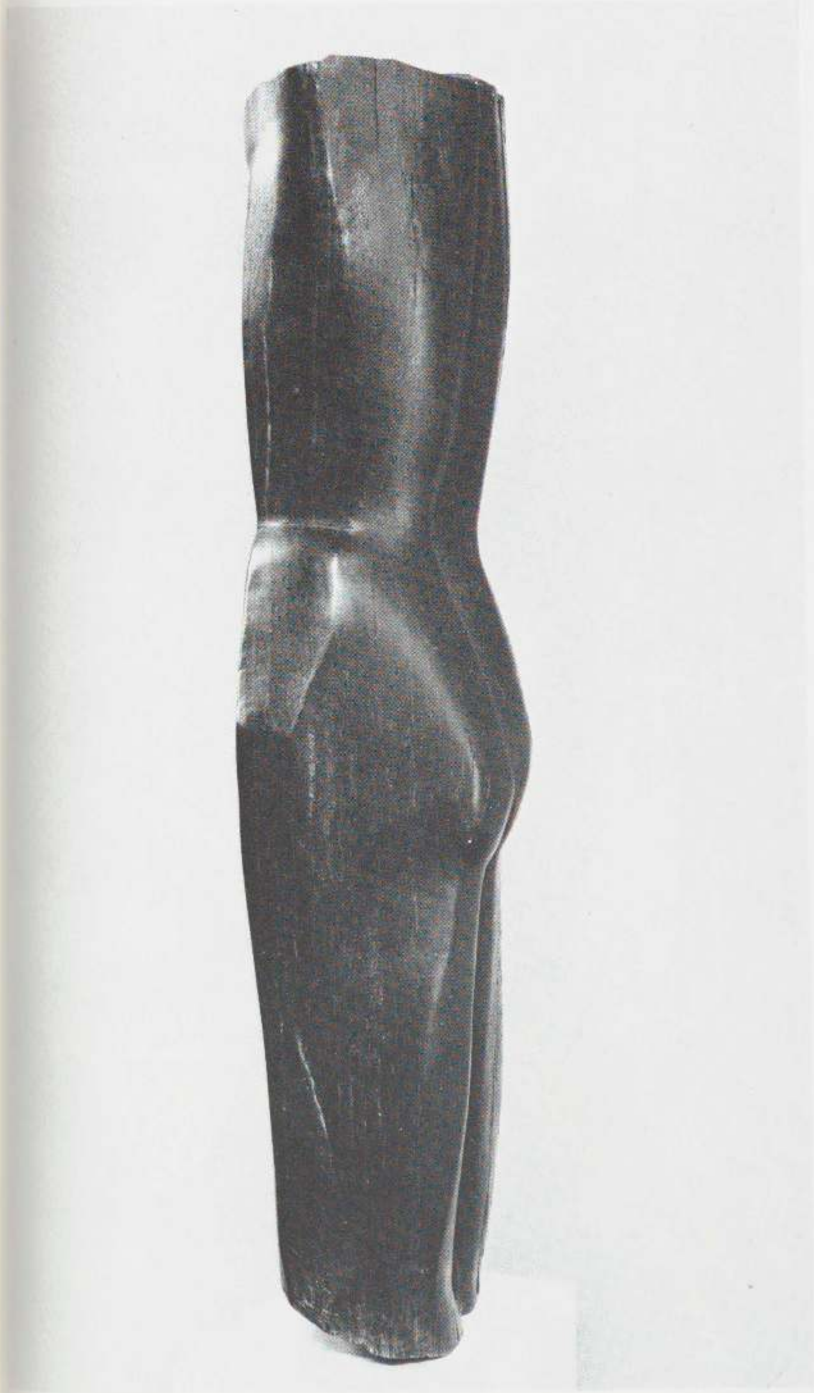


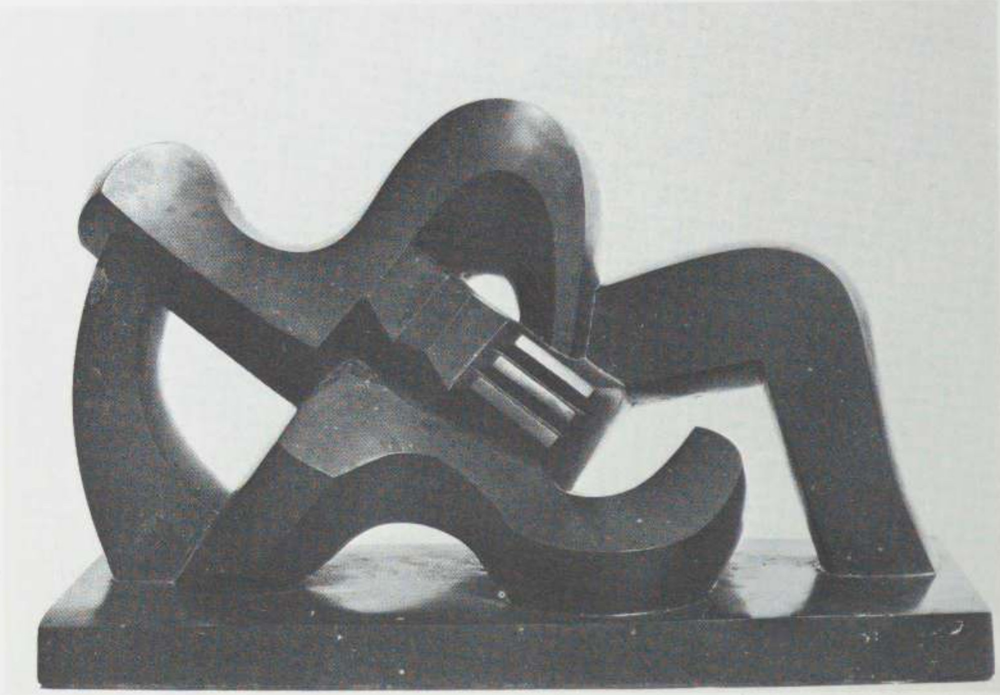
Storrs: Panel. 1920–21.
Cast stone and black marble, 60½″ high





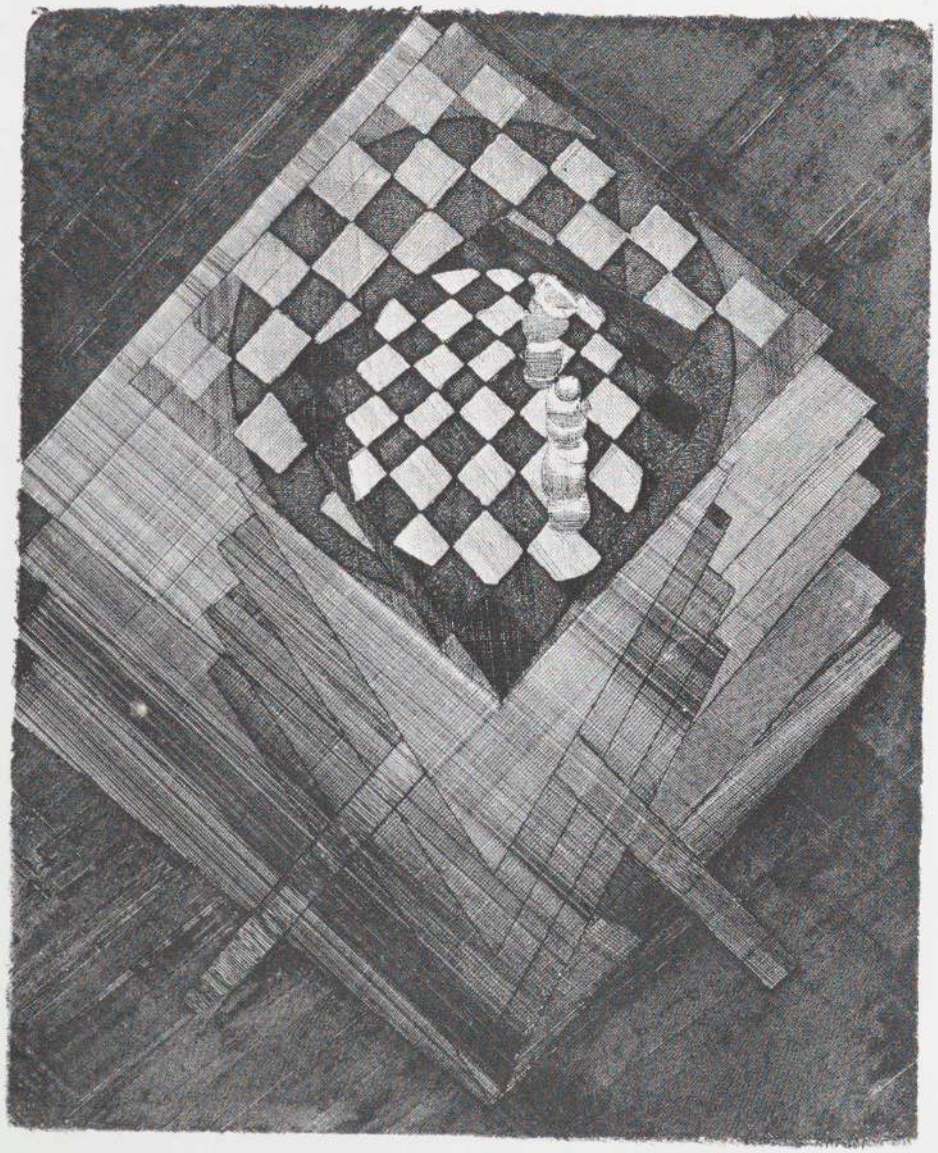
Zorach: Girl with a Cat. 1926.
Marble, 18″ high





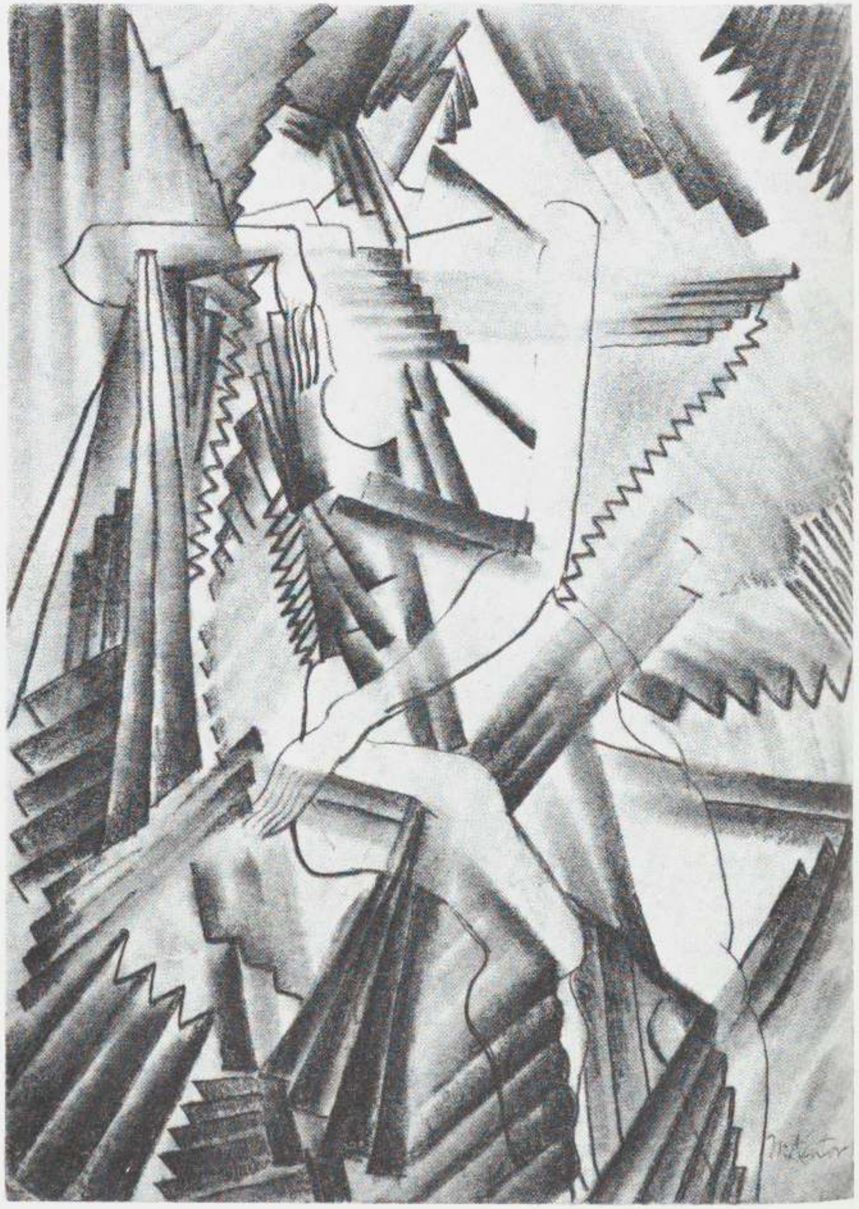
Lipchitz: Reclining Nude with a Guitar. 1928.
Limestone, 16⅜″ high

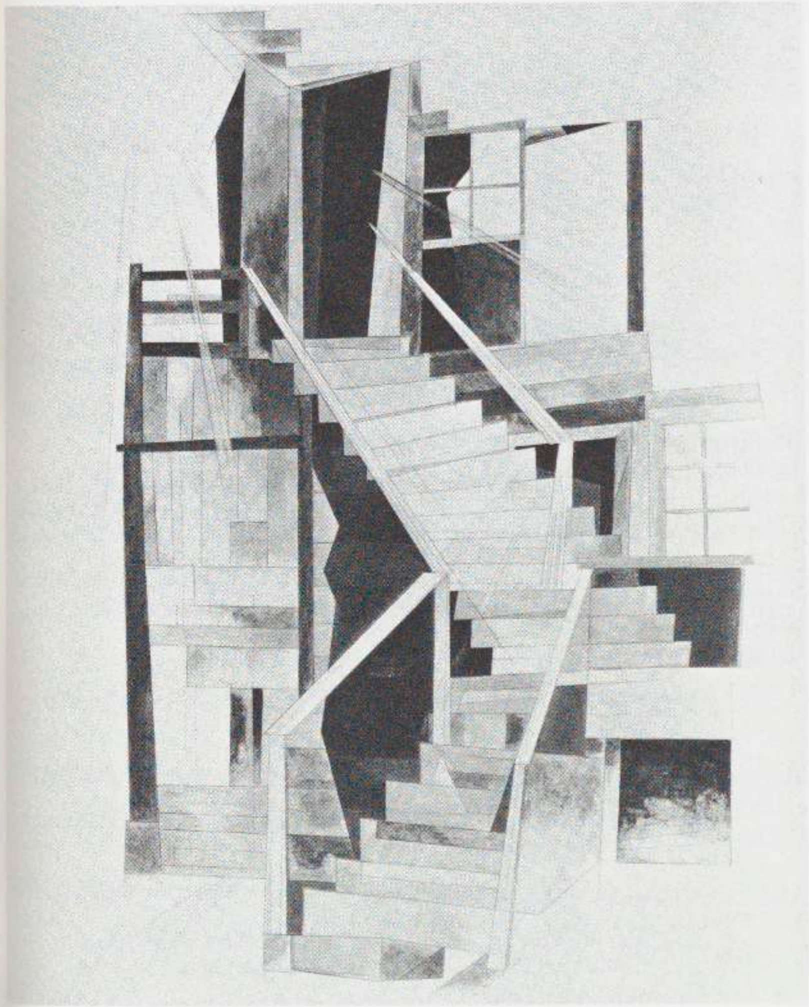
Zadkine: Torso. 1928.
Ebony, 36″ high



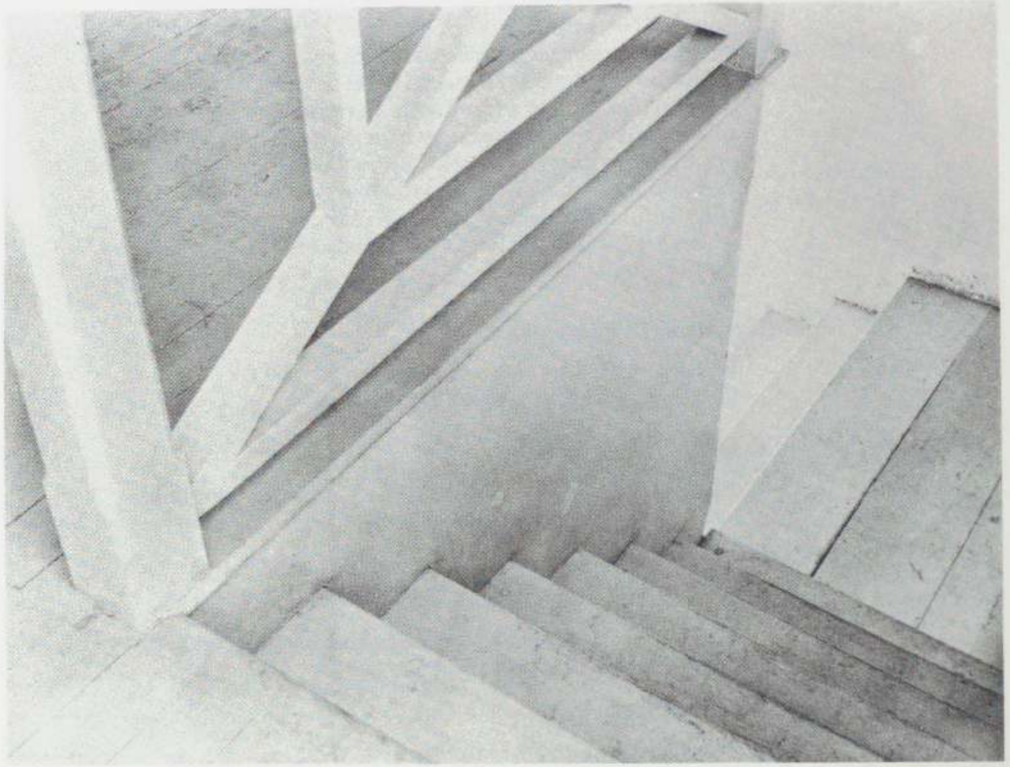
Villon: The Chessboard. 1920.
Etching, 7⅞ x 6¼″

Kantor: Seated Nude. 1921.
Pencil, 12½ x 9⅞″





Demuth: Provincetown Stairs. 1920.
Gouache and pencil, 23½ x 19½"



Modotti: Staircase. c. 1923–26.
Photograph, 7⅛ x 9⅜"

LIST OF ILLUSTRATIONS

All works reproduced are from the collection of The Museum of Modern Art. The list is arranged alphabetically by artist and chronologically for the works of each artist. Dates enclosed in parentheses are not inscribed by the artist on the work. Dimensions are stated in inches and in centimeters, height preceding width, and, in the case of sculptures and constructions, followed by depth. For drawings, gouaches, and watercolors, dimensions are for sheet size; for intaglio prints, dimensions are those of the metal plate; for lithographs and woodcuts, dimensions are those of the composition; for photographs, dimensions are those of the image. The page on which a work is illustrated is indicated at the end of the entry.

ALBRIGHT, Ivan Le Lorraine. American, born 1897

Woman. (1928.) Oil on canvas, 33 x 22″ (83.8 x 55.9 cm). Given anonymously. Page 76

ARMS, John Taylor. American, 1887–1953

Early Morning, North River. (1921.) Aquatint, printed in black, 9½ x 7½″ (24.0 x 19.0 cm). Gift in memory of Irving Drutman. Page 33

ARP, Jean (originally, Hans). French, born Alsace. 1887–1966

Two Heads. (1927.) Oil and string on canvas, 13¾ x 10⅝″ (35.0 x 27.0 cm). Purchase. Page 127

ATGET, Eugène. French, 1857–1927

Rue Geoffroy-Saint-Hilaire. 1922. Photograph, 8⅞ x 6⅞″ (22.6 x 17.5 cm). Abbott-Levy Collection, partial gift of Shirley C. Burden. Page 46

The Quays. 1923. Photograph, 8¾ x 6⅝″ (16.6 x 22.4 cm). Abbott-Levy Collection, partial gift of Shirley C. Burden. Page 47

Paul Poiret's Carrousel, "La Vie Parisienne." 1925. Photograph, 6¾ x 8¾″ (17.2 x 22.2 cm). Abbott-Levy Collection, partial gift of Shirley C. Burden. Page 47

Au Bon Marché—Department Store. 1926. Photograph, 6⅞ x 8¾″ (17.6 x 23.0 cm). Abbott-Levy Collection, partial gift of Shirley C. Burden. Page 46

BARLACH, Ernst. German, 1870–1938

Head (Detail, War Monument, Güstrow Cathedral). (1927.) Bronze, 13½″ (34.3 cm) high. Gift of Edward M. M. Warburg. Page 95

Singing Man. (1928.) Bronze, 19½ x 21¾ x 14⅛″ (49.5 x 55.3 x 35.9 cm). Abby Aldrich Rockefeller Fund. Page 95

BAUMEISTER, Willi. German, 1889–1955

Figure and Fragment. 1925. Lithograph, 15¾ x 9⅛″ (40.0 x 23.2 cm). Purchase. Page 106

BAYER, Herbert. American, born Austria 1900. To U.S.A. 1938

Marseilles. (1928.) Silver print, 14⅝ x 9½″ (37.1 x 24.0 cm). David H. McAlpin Fund. Page 39

BECKMANN, Max. German, 1884–1950

Family Picture. 1920. Oil on canvas, 25⅝ x 39¾″ (65.1 x 100.9 cm). Gift of Abby Aldrich Rockefeller. Page 74

Beggars. (1922.) Lithograph, printed in black, 18⅜ x 13⅛″ (46.7 x 33.4 cm). Abby Aldrich Rockefeller Fund.
Note: From the series of 10 lithographs *Berlin 1922.* Page 43

At the Eden Bar. Also, *Café Concert in the Hotel (Im Hotel).* (1924.) Woodcut, printed in black, 19½ x 19⅝″ (49.5 x 49.8 cm). Purchase. Page 101

BELLING, Rudolf. German, 1886–1972. In Istanbul 1937–65

Sculpture. (1923.) Bronze, partly silvered, 18⅞ x 7¾ x 8½″ (48.0 x 19.7 x 21.5 cm). A. Conger Goodyear Fund. Page 52

BELLOWS, George Wesley. American, 1882–1925

Dempsey and Firpo. (1924.) Lithograph, printed in black, 18⅛ x 22⅜″ (46.0 x 56.9 cm). Purchase. Page 83

BLUEMNER, Oscar Florianus. American, born Germany. 1867–1938. To U.S.A. 1892

The Eye of Fate. (1927.) Watercolor, 13⅜ x 10" (33.8 x 25.3 cm). Gift of James Graham and Sons. Page 89

BLUME, Peter. American, born Russia 1906. To U.S.A. 1911

Waterfront (Study for *Parade*).1929. Oil and tempera on cardboard, 20¼ x 14" (51.4 x 35.6 cm). Gift of Abby Aldrich Rockefeller. Page 122

BONNARD, Pierre. French, 1867–1947

The Breakfast Room. (c. 1929.) Oil on canvas, 62⅞ x 44⅞" (159.6 x 113.8 cm). Given anonymously. Page 87

BOURKE-WHITE, Margaret. American, 1906–1971

Cleveland Terminal Tower. (c. 1928.) Silver print, 13¼ x 10⅛" (33.5 x 25.7 cm). Gift of the artist. Page 31

BRANCUSI, Constantin. French, born Rumania. 1876–1957. To Paris 1904

Small Bird. 1928. Bronze, 15⅝" (39.7 cm) high, on two-part pedestal of stone and wood (carved by the artist), overall 35¾" (90.7 cm) high. Gift of William A. M. Burden, the donor retaining a life interest. Page 129

Bird in Space. (1928.) Bronze (unique cast), 54" (137.2 cm) high. Given anonymously. Page 129

BRAQUE, Georges. French, 1882–1963

The Table. 1928. Oil on canvas, 70¾ x 28¾" (179.7 x 73.0 cm). Acquired through the Lillie P. Bliss Bequest. Page 123

BROCKMANN, Gottfried. German, born 1903

Crippled Lives, IV (Krüppeldesein, IV). (1922.) Tempera on cardboard, 8½ x 7⅛" (21.5 x 18.1 cm). Gift of Mr. and Mrs. Ronald S. Lauder. Page 57

BURCHFIELD, Charles. American, 1893–1967

The Interurban Line. 1920. Watercolor, 14¾ x 20¾" (37.5 x 52.7 cm). Gift of Abby Aldrich Rockefeller. Page 89

CALDER, Alexander. American, 1898–1976. Lived in France and U.S.A.

The Hostess. (1928.) Wire construction, 11½" (29.2 cm) high. Gift of Edward M. M. Warburg. Page 126

The Sow. (1928.) Wire construction, 7½ x 17" (19.5 x 43.2 cm). Gift of the artist. Page 126

CHAGALL, Marc. French, born Russia 1887. To France 1923

Man with a Sack. (1922–23.) Woodcut, printed in black, 11 x 7⅞" (28.0 x 20.1 cm). Larry Aldrich Fund. Page 101

de CHIRICO, Giorgio. Italian, born Greece. 1888–1978. Worked in Paris 1911–15, 1925–39

The Sacred Fish. (1919.) Oil on canvas, 29½ x 24⅜" (74.9 x 61.9 cm). Acquired through the Lillie P. Bliss Bequest. Page 69

Euripides. 1921. Pencil, 12½ x 8½" (31.7 x 21.5 cm). Gift of Mr. and Mrs. Wolfgang Schoenborn in honor of René d'Harnoncourt. Page 76

COLEMAN, Glenn O. American, 1887–1932

Minetta Lane. (1928.) Lithograph, printed in black, 11¼ x 11" (28.5 x 27.9 cm). Gift of Abby Aldrich Rockefeller. Page 45

CORINTH, Lovis. German, 1858–1925

Self-Portrait. 1924. Oil on canvas, 39⅜ x 31⅝" (100.0 x 80.3 cm). Gift of Curt Valentin. Page 90

COVERT, John. American, 1882–1960

Ex Act. 1919. Relief of oil on plywood and cardboard, 23¼ x 25¼" (59.0 x 64.1 cm). The Katherine S. Dreier Bequest. Page 55

CUNNINGHAM, Imogen. American, 1883–1976

Open Magnolia. 1925. Silver print, 6¾ x 8½" (17.2 x 21.5 cm). Gift of Albert M. Bender. Page 85

DAVIS, Stuart. American, 1894–1964

Place Pasdeloup, No. 2. (1929.) Lithograph, printed in black, 13⅝ x 10⅞" (34.7 x 27.7 cm). Gift of Abby Aldrich Rockefeller. *Note:* After the painting, 1928, collection the Whitney Museum of American Art. Page 36

Egg Beater, V. 1930. Oil on canvas, 50⅛ x 32¼" (127.3 x 81.9 cm). Abby Aldrich Rockefeller Fund. Page 120

DEMUTH, Charles. American, 1883–1935

Acrobats. 1919. Watercolor and pencil, 13 x 7⅞" (33.0 x 20.0 cm). Gift of Abby Aldrich Rockefeller. Page 93

Provincetown Stairs. 1920. Gouache and pencil, 23½ x 19½" (59.7 x 49.5 cm). Gift of Abby Aldrich Rockefeller. Page 133

Eggplant and Tomatoes. 1926. Watercolor and pencil, 14⅛ x 20" (35.8 x 50.9 cm). The Philip L. Goodwin Collection. Page 80

DICKINSON, Preston. American, 1891–1930

Plums on a Plate. (1926.) Oil on canvas, 14 x 20" (35.6 x 50.8 cm). Gift of Abby Aldrich Rockefeller. Page 80

DIX, Otto. German, 1891–1969

Syphilitic. 1920. Etching, printed in black, 9¾ x 8⅞" (24.8 x 22.7 cm). Purchase. Page 42

The Bombing of Lens. (1924.) Etching and drypoint, printed in black, 11¾ x 9⅝" (29.8 x 24.5 cm). Gift of Abby Aldrich Rockefeller. *Note:* From the series of 50 etchings *Der Krieg*. Page 42

Wilhelm Mayer-Hermann. 1926. Oil and tempera on wood, 58¾ x 39" (149.2 x 99.1 cm). Gift of Philip Johnson. *Note:* The subject is Dr. Wilhelm Mayer-Hermann, a prominent Berlin throat specialist who died in New York in 1945. Page 79

van DOESBURG, Theo (C. E. M. Küpper). Dutch, 1883–1931

Simultaneous Counter-Composition. (1929–30.) Oil, 19¾ x 19⅝" (50.1 x 49.8 cm). The Sidney and Harriet Janis Collection. Page 105

van DOESBURG, Theo
and
van EESTEREN, Cornelis. Dutch, born 1897

Project for a Private House. (1923.) Gouache, pen and ink, 22½ x 22½" (57.1 x 57.1 cm). Edgar Kaufmann, Jr. Fund. Page 117

Du BOIS, Guy Pène. American, 1884–1958

Americans in Paris. 1927. Oil on canvas, 28¾ x 36⅜" (73.0 x 92.4 cm). Given anonymously. Reproduced on cover

DUBUFFET, Jean. French, born 1901

Mme Arthur Dubuffet. 1921. Crayon, 18⅛ x 14⅜" (45.9 x 36.5 cm). Gift of the artist. Page 76

DUCHAMP, Marcel. American, born France. 1887–1968. In U.S.A. 1915–18, 1920–23, 1942–68

Fresh Widow. 1920. Miniature French window, painted wood frame and eight panes of glass covered with black leather, 30½ x 17⅝" (77.5 x 44.8 cm), on wood sill, ¾ x 21 x 4" (1.9 x 53.4 x 10.2 cm). Inscribed: *Fresh Widow Copyright Rose Selavy 1920*. Katherine S. Dreier Bequest. *Note: Fresh Widow* is, of course, a pun, and so is Selavy if pronounced "c'est la vie." Page 72

DUFY, Raoul. French, 1877–1953

Window at Nice. (c. 1929.) Oil on canvas, 21⅝ x 18⅛" (54.9 x 46.0 cm). Gift of Mrs. Gilbert W. Chapman. Page 87

ERNST, Max. French, born Germany. 1891–1976. To France 1922; in U.S.A. 1941–50

The Little Tear Gland That Says Tic Tac. 1920. Gouache on wallpaper, 14¼ x 10" (36.2 x 25.4 cm). Inscribed: *la petite fistule lacrimale qui dit tic tac*. Purchase. Page 60

Here Everything Still Floats. (1920.) Pasted photoengraving and pencil, 4⅛ x 4⅞" (10.5 x 12.4 cm). Purchase. Page 61

The Horse, He's Sick. (1920.) Pasted photoengravings and pencil, 5¾ x 8½" (14.6 x 21.6 cm). Abby Aldrich Rockefeller Fund. Page 60

Two Children Are Threatened by a Nightingale. (1924.) Relief of oil on wood with wood constructions, 27½ x 22½ x 4½" (69.8 x 57.1 x 11.4 cm). Inscribed: *2 enfants sont menacés par un rossignol*. Purchase. Page 72

The Sea. (1928.) Painted plaster on canvas, 22 x 18½" (55.9 x 47.0 cm). Purchase. Page 107

EVANS, Walker. American, 1903–1975

Girl on Fulton Street. (1929.) Silver print, 7½ x 5¼" (19.0 x 13.3 cm). Purchase. Page 49

Brooklyn Bridge. 1929. Silver print, 8⅞ x 5⅜" (22.4 x 13.7 cm). Mr. and Mrs. John Spencer Fund. Page 33

EXTER, Aleksandra Aleksandrovna. Russian, 1882–1949

The Guardian of Energy. 1924. Pen and ink, gouache, and pencil, 21⅛ x 14⅛" (51.1 x 36.0 cm). The J. M. Kaplan Fund, Inc. Page 59

FEININGER, Lyonel. American, 1871–1956. In Germany 1887–1936; returned to U.S.A. 1937

Buildings. July 2, 1919. Woodcut, printed in black, 18½ x 14⅜" (47.0 x 36.5 cm). Gift of Julia Feininger. Page 98

Viaduct. 1920. Oil on canvas, 39¾ x 33¾" (100.9 x 85.7 cm). Acquired through the Lillie P. Bliss Bequest. Page 118

GROSZ, George. American, 1893–1959. Born and died in Germany. In U.S.A. 1932–59

Republican Automatons. (1920.) Watercolor, 23⅝ x 18⅝" (60.0 x 47.3 cm). Advisory Committee Fund. Page 57

Methuselah. (1922.) Watercolor, metallic paint, pen and ink, 20¾ x 16⅛" (52.6 x 41.1 cm). Mr. and Mrs. Werner E. Josten Fund. Page 58

Max Herrmann-Neisse. 1927. Oil on canvas, 23⅜ x 29⅛" (59.4 x 74.0 cm). Purchase. Page 79

HECKEL, Erich. German, 1883–1970

Self-Portrait. (Mannerbildnis–Portrait of a Man). (1919.) Woodcut, printed in color, 18⅛ x 12¾" (46.2 x 32.5 cm). Purchase. Page 99

HOCH, Hannah. German, 1889–1978

Man and Machine. 1921. Watercolor, traces of pencil, 11⅜ x 9½" (29.0 x 24.2 cm). The Joan and Lester Avnet Collection. Page 58

Watched. 1925. Cut-and-pasted papers, 10⅛ x 6¾" (25.7 x 17.1 cm). Joseph G. Mayer Foundation Fund in honor of René d'Harnoncourt. Page 61

HOPPER, Edward. American, 1882–1967

Night Shadows. (1921.) Etching, printed in black, 6⅞ x 8⅛" (17.6 x 20.7 cm). Gift of Abby Aldrich Rockefeller. Page 45

East Side Interior. (1922.) Etching, printed in black, 7⅞ x 9⅞" (20.0 x 25.0 cm). Gift of Abby Aldrich Rockefeller. Page 40

The Locomotive. (1922.) Etching, 7⅞ x 9⅞" (20.2 x 25.1 cm). Gift of Abby Aldrich Rockefeller. Page 62

KANE, John. American, born Scotland. 1860–1934. To U.S.A. 1880

Self-Portrait. (1929.) Oil on canvas over composition board, 36⅛ x 27⅛" (91.8 x 68.9 cm). Abby Aldrich Rockefeller Fund. Page 78

KANTOR, Morris. American, born Russia. 1896–1974. To U.S.A. 1911

Seated Nude. 1921. Pencil, 12½ x 9⅞" (31.9 x 22.5 cm). Gift of Mrs. Frank Y. Larkin. Page 132

KELPE, Paul. American, born 1902

Composition No. 160. 1928. Watercolor, pencil, cut-and-pasted paper, 15¾ x 12⅛" (40.1 x 30.6 cm). Joseph G. Mayer Foundation Fund in honor of René d'Harnoncourt. Page 106

KERTESZ, André. American, born Hungary 1894

Montmartre. 1927. Silver print, 6⅛ x 8⅛" (15.6 x 20.5 cm). Purchase. Page 48

Montparnasse. (1928.) Silver print, 16⅜ x 13½" (41.7 x 34.3 cm). Courtesy the artist. Page 44

KIRCHNER, Ernst Ludwig. German, 1880–1938

Modern Bohemia. (1924.) Woodcut, printed in black, 21¼ x 33¼" (54.0 x 84.5 cm). Curt Valentin Bequest. Page 98

KLEE, Paul. German, 1879–1940. Born and died in Switzerland

Twittering Machine (Zwitscher-Maschine). 1922. Watercolor, pen and ink on transfer drawing, 16¼ x 12⅛" (41.1 x 30.6 cm). Purchase. Page 50

Actor's Mask (Schauspielermaske). 1924. Oil on canvas, mounted on board, 14½ x 13⅜" (36.7 x 33.8 cm). The Sidney and Harriet Janis Collection. Page 97

Around the Fish (Um den Fisch). 1926. Oil on canvas, 18⅜ x 25⅛" (46.7 x 63.8 cm). Abby Aldrich Rockefeller Fund. *Note:* Formerly collection Staatliche Gemäldegalerie, Dresden. Page 97

Cat and Bird (Katze und Vogel). 1928. Oil and ink on gesso on canvas, mounted on wood, 15 x 21" (38.1 x 53.2 cm). Gift of Sidney Janis; and gift of Suzy Prudden Sussman and Joan H. Meijer in memory of F. H. Hirschland. Page 96

Gifts for I (Gaben für I). 1928. Tempera on gesso on canvas, mounted on wood, 15¾ x 22" (40.0 x 55.9 cm). The James Thrall Soby Collection. Page 97

Fire in the Evening. 1929. Oil on cardboard, 13⅜ x 13¼" (34.0 x 33.7 cm). Mr. and Mrs. Joachim Jean Aberbach Fund. Page 107

Old Man Figuring (Rechnender Greis). (1929.) Etching, 11¾ x 9⅜" (29.8 x 23.8 cm). Purchase. Page 127

KOKOSCHKA, Oskar. British subject, born Austria of Austrian-Czech parents, 1886. Worked in Germany and Czechoslovakia. In England 1938–53; to Switzerland 1953

Maria Orska. (1922.) Lithograph, printed in black, 22⅛ x 15¾" (56.2 x 40.0 cm). Acquired through the Lillie P. Bliss Bequest. Page 92

KUNIYOSHI, Yasuo. American, born Japan. 1889–1953. To U.S.A. 1906

Interior with a Dress Form. 1928. Lithograph, printed in black, 12½ x 8½" (31.9 x 21.6 cm). Gift of Abby Aldrich Rockefeller. Page 40

Night Police in Paris. 1928. Lithograph, printed in black, 8½ x 10¾" (21.8 x 27.3 cm). Gift of Abby Aldrich Rockefeller. Page 44

LACHAISE, Gaston. American, born France. 1882–1935. To U.S.A. 1906

The Mountain. (1924.) Bronze, 7½ x 19⅜ x 9½" (19.0 x 49.2 x 24.0 cm). Given anonymously. Page 94

LE CORBUSIER (Charles-Edouard Jeanneret). French, born Switzerland. 1887–1965. To Paris 1917

Still Life. 1920. Oil on canvas, 31⅞ x 39¼" (80.9 x 99.7 cm). Vincent van Gogh Purchase Fund. Page 120

LEGER, Fernand. French, 1881–1955. In U.S.A. 1940–45

Mechanical Elements. 1919. Oil on canvas, 36¼ x 28⅜" (92.1 x 72.1 cm). Acquired through the Lillie P. Bliss Bequest. *Note:* Study for *The City*, 1919, Philadelphia Museum of Art, A. E. Gallatin Collection. Page 55

A Skater for the ballet *Skating Rink*. (1922.) Dedication dated 1923. Watercolor and pencil, 12⅜ x 9½" (31.4 x 24.1 cm). W. Alton Jones Foundation Fund. Page 58

Woman with a Book. 1923. Oil on canvas, 45½ x 32" (115.6 x 81.3 cm). Bequest of Nelson Aldrich Rockefeller. Frontispiece

The Baluster. 1925. Oil on canvas, 51 x 38¼" (129.5 x 97.2 cm). Mrs. Simon Guggenheim Fund. Page 122

Umbrella and Bowler. 1926. Oil on canvas, 50¼ x 38⅝" (130.1 x 98.2 cm). A. Conger Goodyear Fund. Page 121

LEWIS, Martin. American, born Australia. 1881–1962

Derricks. (1927.) Drypoint, 7⅞ x 11⅞" (20.1 x 30.1 cm). Gift of Abby Aldrich Rockefeller. Page 62

The Glow of the City. (1929.) Drypoint, printed in brown-black, 11½ x 14⅜" (29.1 x 36.6 cm). Purchase. Page 41

Subway Steps. (1929.) Etching and drypoint, printed in black, 13¾ x 8¼" (34.9 x 20.8 cm). Gift of Dr. Jack Budowsky. Page 48

LIPCHITZ, Jacques, American, born Lithuania. 1891–1973. To France 1909; to U.S.A. 1941

Gertrude Stein. (1920.) Bronze, 13⅜" (34.0 cm) high. Gift of friends of the artist. Page 128

Reclining Nude with a Guitar. (1928.) Black limestone, 16⅜" (41.6 cm) high, at base 27⅝ x 13½" (70.3 x 34.3 cm). Promised gift of Mrs. John D. Rockefeller 3rd. Page 131

LISSITZKY, El (Lazar Markovitch Lissitzky). Russian, 1890–1941. In Germany 1921–23, 1925–28

Proun. (1919–23.) Lithograph and collage, 23⅞ x 17⅜" (60.4 x 44.2 cm). Purchase. Page 108

A Suprematist Story about Two Squares in Six Constructions. (1920.) Watercolor and pencil, 10⅛ x 8" (25.6 x 20.2 cm). The Sidney and Harriet Janis Collection. *Note:* Study for page for children's book. Page 116

Victory over the Sun: The New Man. (1920–21.) Lithograph, 21 x 17⅞" (53.3 x 45.4 cm). Purchase. *Note:* From *Victory over the Sun*, a portfolio of 10 lithographs printed in 1923. Page 59

Proun 19D. (1922.) Gesso, oil, collage on plywood, 38⅜ x 38¼" (97.5 x 97.2 cm). The Katherine S. Dreier Bequest. Page 108

Proun GK. (c. 1922–23.) Gouache, 26 x 19¾" (66.0 x 50.2 cm). Extended loan. Page 109

LOZOWICK, Louis. American, born Russia. 1892–1973

Coal Pockets. 1929. Lithograph, 8¾ x 14⅞" (22.2 x 38.0 cm). Gift of Abby Aldrich Rockefeller. Page 62

Still Life, No. 2. 1929. Lithograph, 10¼ x 13¼" (26.0 x 33.5 cm). Gift of Abby Aldrich Rockefeller. Page 80

Brooklyn Bridge. 1929. Lithograph, 13 x 7⅞" (33.0 x 20.0 cm). Gift of Abby Aldrich Rockefeller. Page 32

MAGRITTE, René. Belgian, 1898–1967

The Menaced Assassin (L'Assassin menacé). (1926.) Oil on canvas, 59¼ x 6' 4⅞" (150.4 x 195.2 cm). Kay Sage Tanguy Fund. Page 75

The Palace of Curtains, III (Le Palais des rideaux). (1928–29.) Oil on canvas, 32 x 45⅞" (81.2 x 116.4 cm). The Sidney and Harriet Janis Collection (fractional gift). Page 73

MALEVICH, Kasimir. Russian, 1878–1935. In Germany 1927

Project for an Airplane Pilot's House. (1924.) Pencil, 12¼ x 17⅜" (31.1 x 43.9 cm). Purchase. Page 116

MAMMEN, Jeanne. German, 1896–1975

The Kaschemme Bar. (1925.) Watercolor and pencil, 17½ x 13¼" (44.5 x 33.7 cm). Gift of Mr. and Mrs. Richard Deutsch. Page 93

MAN RAY. American, 1890–1976. Lived in Paris

Admiration of the Orchestrelle for the Cinematograph. 1919. Gouache, wash, and ink airbrushed, 26 x 21½" (65.8 x 54.5 cm). Gift of A. Conger Goodyear. Page 51

Le Souffle (The Breeze). (1929.) Rayogram, 10¼ x 8" (26.0 x 20.3 cm). Purchase. *Note:* From *Electricité*, a portfolio of 10 rayograms, with text by Pierre Bost, published in Paris, 1931. Page 65

MARCKS, Gerhard. German, born 1889

Two Cats. 1921. Woodcut, printed in black, 9⅜ x 15¼" (23.8 x 38.6 cm). Gift of Mrs. Donald B. Straus. Page 100

MARIN, John. American, 1870–1953

Lower Manhattan. 1920. Watercolor, 21⅞ x 26¾" (55.4 x 68.0 cm). The Philip L. Goodwin Collection. Page 88

MATISSE, Henri. French, 1869–1954

Interior with a Violin Case. (1918–19, winter.) Oil on canvas, 28¾ x 23⅝" (73.0 x 60.0 cm). The Lillie P. Bliss Collection. Page 86

Odalisque in Striped Pantaloons. (1925.) Lithograph, printed in black, 21½ x 17⅜" (54.5 x 44.1 cm). Nelson Aldrich Rockefeller Bequest. Page 76

MATULKA, Jan. American, born Czechoslovakia. 1890–1972

New York. (1924.) Lithograph, printed in black, 16¼ x 12½" (41.4 x 31.9 cm). John B. Turner Fund. Page 35

MEIDNER, Ludwig. German, 1884–1968

Curt Valentin. 1923. Crayon, 25⅛ x 19⅝" (63.7 x 49.8 cm). Gift of the Cosmopolitan Arts Foundation. Page 92

MILLER, Kenneth Hayes. American, 1876–1952

Leaving the Shop. (1929.) Etching, printed in black, 7⅞ x 9⅞" (20.2 x 25.2 cm). Gift of Abby Aldrich Rockefeller. Page 49

MIRO, Joan. Spanish, born 1893. In Paris 1919–40

The Carbide Lamp. 1922–23. Oil on canvas, 15 x 18" (38.1 x 45.7 cm). Purchase. Page 70

Person Throwing a Stone at a Bird. 1926. Oil on canvas, 29 x 36¼" (73.7 x 92.1 cm). Purchase. Page 124

Dutch Interior, I. 1928. Oil on canvas, 36⅛ x 28¾" (91.8 x 73.0 cm). Mrs. Simon Guggenheim Fund. Page 125

MODIGLIANI, Amedeo. Italian, 1884–1920. To France 1906

Charles Guérin. 1919. Pencil, 16¾ x 10⅜" (42.5 x 26.3 cm). Gift of John S. Newberry in honor of Paul J. Sachs. Page 92

MODOTTI, Tina. Italian, 1896–1942. Worked in Mexico

Staircase. (c. 1923–26.) Platinum print, 7⅛ x 9⅜" (18.2 x 23.8 cm). Given anonymously. Page 133

MOHOLY-NAGY, László. American, born Hungary. 1895–1946. In Germany 1921–34; in U.S.A. 1937–46

Nickel Construction. (1921.) Nickel-plated iron, welded, 14⅛" (35.6 cm) high, base 6⅞ x 9⅜" (17.5 x 23.8 cm). Gift of Sibyl Moholy-Nagy. Page 52

Construction. 1923. Lithograph, 23⅝ x 17⅜" (60.0 x 43.9 cm). Lent anonymously. *Note:* From the album *Konstrucktionen*, Hanover, Luding Ey. Page 110

Construction. (c. 1923.) Watercolor and pencil, 19⅝ x 26¾" (49.6 x 67.8 cm). Gift in honor of Paul J. Sachs. Page 110

Composition. (c. 1923.) Woodcut, 3⅞ x 4⅝" (10.0 x 11.9 cm). The Katherine S. Dreier Bequest. Page 111

Z II. (1925.) Oil on canvas, 37⅝ x 29⅝" (95.4 x 75.1 cm). Gift of Mrs. Sibyl Moholy-Nagy. Page 111

The Street, Winter, Berlin. (1926.) Silver print, 11⅝ x 8⅝" (29.5 x 21.8 cm). Given anonymously. Page 38

From the Radio Tower, Berlin. (1928.) Silver print, 13¾ x 10½" (34.8 x 26.6 cm). Given anonymously. *Note:* Also titled *Topographical Design, no. 1*. Page 39

From the Radio Tower, Berlin. (1928.) Silver print, 11⅛ x 8⅜" (28.3 x 21.3 cm). Given anonymously. Page 37

MONDRIAN, Piet. Dutch, 1872–1944. Worked in Paris 1912–14, 1919–38; in New York 1940–44

Composition C. 1920. Oil on canvas, 23¾ x 24" (60.3 x 61.0 cm). Acquired through the Lillie P. Bliss Bequest. Page 113

Composition. (1921.) Oil on canvas, 29⅞ x 20⅝" (76.0 x 52.4 cm). Gift of John L. Senior, Jr. Page 112

Composition. (1925.) Oil on canvas, 15⅞ x 12⅝" (40.3 x 32.1 cm). Gift of Philip Johnson. Page 113

Painting I. (1926.) Oil on canvas, 44¾ x 44" (113.7 x 111.8 cm), diagonal. The Katherine S. Dreier Bequest. Page 112

MONET, Claude. French, 1840–1926

The Japanese Footbridge. (c. 1920–22.) Oil on canvas, 35¼ x 45⅞" (89.5 x 116.3 cm). Grace Rainey Rogers Fund. Page 91

MUNCH, Edvard. Norwegian, 1863–1944

Three Girls on a Bridge. (1919–20.) Woodcut and lithograph, printed in color, 19¾ x 17" (50.2 x 43.3 cm). Purchase. Page 99

MURPHY, Gerald. American, 1888–1964

Wasp and Pear. (1927.) Oil on canvas, 36¾ x 38⅝" (93.3 x 97.9 cm). Gift of Archibald MacLeish. Page 123

NADELMAN, Elie. American, born Poland. 1882–1946. To Paris 1904; to U.S.A. 1914

Man in a Top Hat. (c. 1927.) Bronze, painted, 26 x 14⅞" (66.0 x 37.6 cm). Abby Aldrich Rockefeller Fund. Page 128

NEVINSON, Christopher Richard Wyne. British, 1889–1946

Looking through Brooklyn Bridge. (1919–20.) Drypoint, printed in brown-black, 9¼ x 6⅞" (23.5 x 17.5 cm). Mrs. Alfred R. Stern Fund. Page 30

NOLDE, Emil (Emil Hansen). Danish, born North Schleswig, Germany, later part of Denmark. 1867–1956. Worked in Germany

Windmill on the Shore (Mühle am Wasser). (1926.) Lithograph, printed in color, 23⅝ x 31¼" (60.1 x 79.4 cm). James Thrall Soby Fund. Page 102

O'KEEFFE, Georgia. American, born 1887

Lake George Window. 1929. Oil on canvas, 40 x 30" (101.6 x 76.2 cm). Acquired through the Richard D. Brixey Bequest. Page 119

OZENFANT, Amédée. French, 1886–1966. In U.S.A. 1938–55

The Vases (Les Vases; Dorique). 1925. Oil on canvas, 51⅜ x 38⅜" (130.5 x 97.5 cm). Acquired through the Lillie P. Bliss Bequest. Page 121

PEVSNER, Antoine. French, born Russia. 1886–1962. To Paris 1923

Bust. (1923–24.) Metal and celluloid, 20⅞ x 23⅜" (53.0 x 59.4 cm). Purchase. Page 53

Torso. (1924–26.) Plastic and copper, 29½ x 11⅝" (74.9 x 29.4 cm). The Katherine S. Dreier Bequest. Page 53

PICABIA, Francis. French, 1879–1953. Active in New York and Barcelona, 1913–17

M'Amenez-y. (1919–20.) Oil on cardboard, 50⅞ x 35⅜" (129.2 x 89.8 cm). Helena Rubenstein Fund. Page 54

PICASSO, Pablo. Spanish, 1881–1973. To France 1904

Sleeping Peasants. 1919. Tempera, watercolor, and pencil, 12¼ x 19¼" (31.1 x 48.9 cm). Abby Aldrich Rockefeller Fund. Page 77

Seated Woman. 1927. Oil on wood, 51⅛ x 38¼" (129.9 x 96.8 cm). Gift of James Thrall Soby. Page 125

RODCHENKO, Alexander. Russian, 1891–1956

Line Composition. 1920. Pen and ink, 12¾ x 7¾" (32.4 x 19.7 cm). Given anonymously. Page 104

Assembling for a Demonstration. 1928. Silver print, 19⅜ x 12¾" (49.2 x 32.5 cm). Mr. and Mrs. John Spencer Fund. Page 37

At the Telephone. 1928. Silver print, 15½ x 13⅜" (39.3 x 33.9 cm). Mr. and Mrs. John Spencer Fund. Page 38

ROUAULT, Georges. French, 1871–1958

A Prostitute. (c. 1927.) Aquatint over heliogravure, printed in black, 24 x 17¼" (60.9 x 43.7 cm). Purchase. Page 103

The Prosecutor. (c. 1927.) Aquatint over heliogravure, printed in black, 24 x 17⅝" (60.9 x 44.7 cm). Abby Aldrich Rockefeller Fund. Page 103

ROY, Pierre. French, 1880–1950

Danger on the Stairs (Danger dans l'escalier). (1927–28.) Oil on canvas, 36 x 23⅝" (91.4 x 60.0 cm). Gift of Abby Aldrich Rockefeller. Page 68

SCHLEMMER, Oskar. German, 1888–1943

Study for *The Triadic Ballet*. (1921–23.) Gouache, brush and ink, incised enamel, and pasted photographs, 22⅝ x 14⅝" (57.5 x 37.1 cm). Gift of Lily Auchincloss. Page 56

Study for the mechanical ballet *The Figural Cabinet*. (1922.) Watercolor, pencil, pen and ink, 12¼ x 17¾" (30.9 x 45.1 cm). The Joan and Lester Avnet Collection. Page 56

SCHOLZ, Georg. German, 1890–1945

Daily Newspaper. (1922.) Lithograph, printed in black, 7⅞ x 8⅝" (20.0 x 22.0 cm). Purchase. Page 43

SCHWITTERS, Kurt. British subject, born Germany. 1887–1948. In England 1940–48

Revolving (Das Kreisen). 1919. Relief of wood, metal, cord, cardboard, wool, wire, leather, and oil on canvas, 48⅜ x 35" (122.7 x 88.7 cm). Advisory Committee Fund. Page 54

Merz 252, Colored Squares. 1921. Collage of cut-and-pasted colored papers, 7⅛ x 5¾" (18.0 x 14.4 cm). The Sidney and Harriet Janis Collection. Page 115

Merz 17, Lissitzky. 1926. Collage of cut-and-pasted colored papers, 5¼ x 4⅛" (13.3 x 10.5 cm). The Katherine S. Dreier Bequest. Page 115

SHEELER, Charles. American, 1883–1965

Self-Portrait. 1923. Conté crayon, gouache, and pencil, 19¾ x 25¾" (50.1 x 65.2 cm). Gift of Abby Aldrich Rockefeller. Page 82

Delmonico Building. (1926.) Lithograph, printed in black, 9¾ x 6⅝" (24.8 x 17.0 cm). Gift of Abby Aldrich Rockefeller. Page 36

Ford Plant, Coke Ovens. (1927.) Silver print, 8¾ x 7½" (22.2 x 19.1 cm). Gift of Samuel Kootz. Page 63

Ford Plant, Slag Buggy. (1927.) Silver print, 9⅛ x 7½" (23.2 x 19.1 cm). Gift of Lincoln Kirstein. Page 63

Ford Plant, Crisscrossed Conveyors. (1927.) Silver print, 9⅛ x 7½" (23.2 x 19.1 cm). Gift of Lincoln Kirstein. Page 64

SOUTINE, Chaim. French, born Lithuania. 1893–1943. To France 1913

The Old Mill. (c. 1922–23.) Oil on canvas, 26⅛ x 32⅜" (66.4 x 82.2 cm). Vladimir Horowitz and Bernard Davis Funds. Page 90

SPENCER, Niles. American, 1893–1952

City Walls. 1921. Oil on canvas, 39⅜ x 28¾" (100.0 x 73.0 cm). Given anonymously. Page 119

White Factory. (1928.) Lithograph, printed in black, 10⅝ x 13⅝" (27.0 x 34.5 cm). Gift of Abby Aldrich Rockefeller. Page 34

STEICHEN, Edward. American, born Luxembourg. 1879–1973

Three Pears and an Apple. 1921. Silver print, 16¼ x 13" (41.2 x 33.0 cm). Gift of the artist. Page 81

Laughing Boxes, West 86th Street. (c. 1922.) Silver print, 16⅝ x 13⅛" (42.2 x 33.3 cm). Gift of Samuel Kootz. Page 41

Gloria Swanson. (1924.) Silver print, 16½ x 13⅜" (41.8 x 34.0 cm). Gift of the artist. Page 84

40th Street, Sunday Night. (1925.) Silver print, 16⅜ x 13" (41.5 x 33.0 cm). Gift of the artist. Page 35

The Front Page. 1928. Silver print, 16¾ x 13½" (42.5 x 34.2 cm). Gift of the artist. Page 83

STEINER, Ralph. American, born 1899

Ford Car. 1929. Silver print, 7⅛ x 9⅝" (18.1 x 24.5 cm). Gift of the artist. Page 65

Switches. (c. 1929.) Silver print, 7⅝ x 9½" (19.3 x 24.1 cm). Gift of the artist. Page 63

Bridge. (c. 1929.) Silver print, 9¾ x 7⅝" (24.6 x 19.3 cm). Gift of Samuel Kootz. Page 32

STELLA, Joseph. American, born Italy. 1877–1946. To U.S.A. 1896

First Light (Crépuscule premier). (c. 1928.) Oil on canvas, 16¼ x 16¼" (41.3 x 41.3 cm). Elizabeth Bliss Parkinson Fund. *Note:* Also called *Twilight.* Page 70

STETTHEIMER, Florine. American, 1871–1944

Portrait of My Mother. 1925. Oil on canvas, 38⅜ x 26⅝" (97.3 x 67.6 cm). Barbara S. Adler Bequest. Page 78

STIEGLITZ, Alfred. American, 1864–1946

Dorothy True. 1919. Silver print, 7½ x 9⅛" (19.1 x 23.2 cm). Gift of Miss Georgia O'Keeffe. Page 84

STORRS, John. American, 1885–1956

Panel. (1920–21.) Cast stone and black marble, inlaid, 60½ x 15¼ x 1¾" (153.7 x 38.8 x 4.5 cm), with wood base 18⅛ x 12⅛ x 12⅛" (46.1 x 30.8 x 30.8 cm). Walter J. Reinemann Fund. Page 130

STRAND, Paul. American, 1890–1976

Apartment House, New York. 1920. Silver print, 9¼ x 7⅝" (23.5 x 19.3 cm). Gift of the artist. Page 34

The Akeley Motion Picture Camera. 1922. Silver print, 9⅝ x 7¾" (24.5 x 19.8 cm). Gift of the artist. Page 65

TANGUY, Yves. American, born France. 1900–1955. To U.S.A. 1939

The Extinction of Useless Lights (Extinction des lumières inutiles). 1927. Oil on canvas, 36¼ x 25¾" (92.1 x 65.4 cm). Purchase. Page 71

The Mood of Now (L'Humeur des temps). 1928. Oil on canvas, 39⅜ x 28⅞" (100 x 73.3 cm). The James Thrall Soby Bequest. Page 71

TCHELITCHEW, Pavel. American, born Russia. 1898–1957. Worked in Western Europe and England from 1921. In U.S.A. 1938–52

The Green Man (sketch for decor for *Cabaret Theatre*). (1920–23.) Gouache, brush and ink, 11⅜ x 9½" (29.0 x 24.1 cm). Gift of Mme Alexandra Zaousaileff. Page 57

VANTONGERLOO, Georges. Belgian, 1886–1965. To Paris 1927

Construction of Volume Relations. (1921.) Mahogany, 16⅛" (41.0 cm) high. Gift of Silvia Pizitz. Page 109

VESNIN, Alexander. Russian, 1883–1959

Monument to the Third Congress of the Communist International. (1921.) Gouache, 20⅞ x 27¾" (53.0 x 70.5 cm). Acquired through the Mrs. Harry Lynde Bradley and the Katherine S. Dreier Bequests. Page 117

VILLON, Jacques. French, 1875–1963

The Chessboard. (1920.) Etching, printed in black, 7⅞ x 6¼″ (20.1 x 16.0 cm). Gift of Ludwig Charell. *Note:* From the third portfolio *Die Schaffenden,* edited by Paul Westheim and published by Gustav Kiepenheuer, Potsdam. Page 132

Color Prospective. 1922. Oil on canvas, 28¾ x 23⅝″ (73.0 x 60.0 cm). The Katherine S. Dreier Bequest. Page 114

Composition. 1927. Aquatint and roulette, 28¾ x 22¼″ (73.1 x 56.5 cm). Gift of Victor S. Riesenfeld. Page 114

WESTON, Edward. American, 1886–1958

Armco Steel, Ohio. 1922. Silver print, 9¼ x 7½″ (23.5 x 19.1 cm). Given anonymously. Page 64

Nude, Mexico. 1925. Palladium print,8⅜ x 7⅝″ (21.2 x 19.3 cm). Gift of David McAlpin. Page 81

ZADKINE, Ossip. French, born Russia. 1890–1967. To Paris 1909. In U.S.A. 1940–45

Torso. (1928.) Ebony, 36″ (91.4 cm) high. Gift of Mrs. Maurice J. Speiser in memory of her husband. Page 131

ZORACH, William. American, born Lithuania. 1889–1966. To U.S.A. 1891

Girl with a Cat. (1926.) Tennessee marble, 18″ (45.7 cm) high, at base 6⅝ x 10″ (16.8 x 25.4 cm). Gift of Mr. and Mrs. Sam A. Lewisohn. Page 130

UNKNOWN

Airship 127, the Graf Zeppelin: Shell under Construction. (1928.) Photograph, 8¾ x 6¼″ (22.2 x 15.9 cm). Page 66

Airship 127, the Graf Zeppelin: Shell without Bow and Stern. (1928.) Photograph, 8¾ x 6¼″ (22.2 x 15.9 cm). Page 66

Airship 127, the Graf Zeppelin: Shell with Partial Hull. (1928.) Photograph, 8¾ x 6¼″ (22.2 x 15.9 cm). Page 66

Airship 127, the Graf Zeppelin: In Flight. (1928.) Photograph, 6¼ x 8¾″ (15.9 x 22.2 cm). Page 67

The above four photographs, gift of the grandchildren of Daniel E. Cahill.

PHOTOGRAPH CREDITS

All photographs are by Soichi Sunami, former staff photographer of The Museum of Modern Art, except those (indicated by page number) in the following list of sources: David Allison, New York, 132 right; Oliver Baker, 71 left, 122 right; Kate Keller,* 33 left, 42 left, 57 upper left, 58 left, 59 right, 61 left, 62 lower right, 76 right, 78 right, 80 lower right, 86, 93 left, 96, 106 right, 110 left and right, 113 right, 117 left; Mates & Katz, New York, 40 left, 44 right; James Mathews, New York, 43 left, 48 right, 54 left and right, 57 lower left, 59 left, 61 right, 73, 76 upper center, 76 lower center, 97 left, 99 left, 104, 105, 107 right, 113 left, 115 left, 116 left and right, 122 left, 123 left; Mali Olatunji,* 30, 35 left, 43 right, 49 right, 56 left, 130 right; Rolf Petersen, New York, 70 right, 75, 94, 97 lower right; Eric Pollitzer, New York, 117 right, 128 left; Adolph Studly, 95 right; Charles Uht, New York, 129 right; Malcolm Varon, New York, 92 center.

*Currently staff photographer, The Museum of Modern Art

TRUSTEES OF THE MUSEUM OF MODERN ART

William S. Paley
Chairman of the Board

Gardner Cowles
Mrs. Bliss Parkinson
David Rockefeller
Vice Chairmen

Mrs. John D. Rockefeller 3rd
President

Mrs. Frank Y. Larkin
Donald B. Marron
John Parkinson III
Vice Presidents

John Parkinson III
Treasurer

Mrs. L. vA. Auchincloss
Edward Larrabee Barnes
Alfred H. Barr, Jr.*
Mrs. Armand P. Bartos
Gordon Bunshaft
Shirley C. Burden
William A. M. Burden
Thomas S. Carroll
Frank T. Cary
Ivan Chermayeff
Mrs. C. Douglas Dillon*
Gianluigi Gabetti
Paul Gottlieb
George Heard Hamilton
Wallace K. Harrison*
William A. Hewitt
Mrs. Walter Hochschild*
Mrs. John R. Jakobson
Philip Johnson
Ronald S. Lauder
John L. Loeb
Ranald H. Macdonald*
Mrs. G. Macculloch Miller*
J. Irwin Miller*
S. I. Newhouse, Jr.
Richard E. Oldenburg
Peter G. Peterson
Gifford Phillips
Mrs. Albrecht Saalfield
Mrs. Wolfgang Schoenborn*
Martin E. Segal
Mrs. Bertram Smith
Mrs. Alfred R. Stern
Mrs. Donald B. Straus
Walter N. Thayer
R. L. B. Tobin
Edward M. M. Warburg*
Mrs. Clifton R. Wharton, Jr.
Monroe Wheeler*
John Hay Whitney*

**Honorary Trustee*

Ex Officio

Edward I. Koch
Mayor of the City of New York

Harrison J. Goldin
Comptroller of the City of New York

ISBN 0-87070-216-5